NO. 30 SEPT. K 50¢

FAMOUS MONSTERS OF FILMLAND

THE POWERS OF DRACULA

28 FACTS ABOUT THE MOST FEARED VAMPIRE OF ALL TIME!

RETURN OF FRANKENSTEIN

HE'S BACK- THE UNDYING MONSTER

HOW THEY MADE GODZILLA

REPORT ON THOSE GREAT JAPANESE MOVIE MONSTERS

MENACE of the RED DEATH

HAIR-RAISING VISIT TO THE SET OF A NEW HORROR FILM

The immortal Bela Lugosi as the famous Count Dracula

The Most Famous Monster of them all is back—in THE EVIL OF FRANKENSTEIN! Story and pictures on Page 28.

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—Dr. Acula

The Long Arm of Terror reaches for Vincent Price, star of American International Pictures' THE LAST MAN ON EARTH.

FAMOUS MONSTERS OF FILMLAND

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A DRAMATIC painting of Bela Lugosi, in his immortal role as The Thirsty Count, graces our cover this issue. RUSS JONES is the artist. Look for future FM covers by this talented master of the brush.

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PRIZES this issue to DENIS MEIKLE of London, England; DOUG HAISE, Wauwatosa, Wisc.; GARY DORST, New Glarus, Wisc.; and LARRY & PAUL BROOKS of Los Angeles. To each of these readers, for exceptional contributions, a fil-monster collector's item. And to **G. JOHN EDWARDS** of San Francisco, in gratitude for favors Above & Beyond the Call of Duty, **this issue is sincerely dedicated.**

No. 29 VERY FINE

The front cover was magnificent!—the most fantastic adjective I can think of would only scratch the surface of my opinion. The FLESH EATERS face was very striking & colorful, an excellent subject; and the colors used were superb & ultrasuperfantaburemarkamonsterish **(you have hit on a great title for a new horror magazine except we prefer something with a little more meat & substance to it).**

The fotos, as usual, were wonderful, and I am glad to see the reappearance—no matter in how small a form—of the letters section.

"Monsters on the March" good tho sorta short. The orbit for Lorre, I think, unfortunately was not too good, but counting all except the poem, it would not have been too bad.

Hate! Hate! Hate!—is all I can think of saying when I learn of some greeb snatching the editor's Dracula ring & personal stills.

"Blood Relatives"—very well written, nice ending.

"Are Movie Monsters Human?" was a nice feature, and I would like to see Chris Lee be the He Who Tee-Hee **(MAN WHO LAUGHS)** too.

While I am in a jestful mood, did you hear about the latest cars furnished by Hearse-Rent-a-Car(cass)? They're equipped with kick-the-bucket seats . . . **(An elephant should sit on you for that, and that's no Elephant Joke!)**

Now, while I have regained my senses (?) I would like to say that the constant puns & jokes under the fotos, and the half-serious atmosphere of the articles, has led me to believe that I have picked up a magazine called FAMOUS PUNSTERS OF FILMLAND.

"Flesh Eaters" was written in a serious manner and was appreciated by me & probably all us "little monsters" for said quality. Stills were intriguing.

"The End of ISLE OF LOST SOULS" was OK but why no interesting fax about the film at the end?

"Jerry Lewis Meets the Monsters"—tsk-tsk. If not for the plug (plague, in the monster industry) for **FM**, I would heartily disapprove of this reversion to primitive features.

"Hidden Horrors"—great!

"Mexicreatures" was fine for its size, and the matter of some 20 films was handled expertly. Fine stills, too. Did it ever occur to anyone that American remakes of some of the Mexibest would strike up quite a line at the boxoffice? The monster films of Way Down South might be likened unto ours of the early 40s but in nowise are they comparable to ours of the 30s.

"Hall of Flame"—OK

"Mystery Photo" looks like sumpin' from TEENAGE ZOMBIES or the like.

"The 7 Faces of Dr. Lao" was given better treatment in **FM** than it was on the screen! (That, I think, should be one of the mottoes of the monstermag business: if the film's lousy, make it seem better, and if it's great, make it seem greater. It **should** be if it already isn't.)

"You Axed For It" was equally divided between the well-done & the smell-done films.

"Mole People" was too brief. A couple of the interesting elements of the story were deleted.

"Making Monsters" was sort of a 60-40 division between the bad & good, respectively. One more good foto and I would've given it a "very good" stamp.

So, in summing up the issue, the main features were great and most of the minor features were fair. I wouldn't have the heart to say "fooey" to any of them. As a whole, a very impressive & relatively superb issue.

G. JOHN EDWARDS
San Francisco, Calif.

KARLOFF FAN

In your first interview with Boris Karloff you mentioned he collected an anthology of weird stories. What was the title of this book and is it still available?

STEVE ROSS
(Address missing)

● **It was called "And The Darkness Falls" and contained over 600 pages of eerie fiction. Published in 1946, it went out of print quickly and has not been available except thru second-hand shops for many years.**

continued on page 77

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FRIGHT FILMS TO COME

monster pix are batter than ever!

the host of drac-strip hollow

What's that howling in the nite,
Hollow as a vampire's bite?
T'is chilling news for thee & thee:
There's to be a DRACULA III—!

Yes, it's true blue grue for all you disciples of Dracula, and TNT for Hammer horror film fans: The Thirsty Count is coming back *again*, appetite & all, probably around year's end.

So is SHE (that centuries-old woman).

What's worse, THE CURSE OF THE MUMMY'S TOMB will also be spreading doom!

And a man named Mandel announces he will produce an unnamed "horror opus."

moth-rah! rah! rah!

MOTHRA flaps again!

GODZILLA waps again!

Colossal prehistoric beast meets & battles gigantic airborne monster in GODZILLA VERSUS THE GIANT MOTH.

Unlucky girl sings duet with HORROR OF PARTY BEACH "Beatle".

The mad brain of Dr. Mabuse operates the Electric Brain in SCOTLAND YARD VS. DR. MABUSE.

The Party Pooper shows its Ugly Head in the HORROR OF PARTY BEACH.

Why, a fight to the finish between 2 such titanic creatures could cause a CRACK IN THE WORLD —and that's exactly the title of another film, this planet-wide catastrophe spectacle to be produced in Spain, where BRAVE NEW WORLD (showing horrors of future existence) is also scheduled to go before the cameras.

some fun, gus!

Fungus which sends you mad if you eat it—then eats *you* . . . that's the tender tale of MATANGO.

This color-horror film concerns 7 people blown far from home on a yacht which runs afoul of a sudden storm. Weathering the gale, the people drift helplessly for days. Finally, food & water gone, they sight a small strip of land in the sea. It is covered by fog. Son of Fog Island?

There they discover an abandoned ship. Investigation uncovers that its crew was part of a research expedition testing the reaction of plant & animal life to radioactivity. But what has become of the crew?

Food is found on the silent ship but it is soon eaten. Faced with starvation, the 7 become panic-stricken. Scouring the desolate island for food they find little edible but roots, reptiles' eggs and . . . seeweed. And one other thing: a strange type of fungus, but this they refrain from eating out of fear because, according to records left on the empty ship, "The Matango fungus sends one mad."

Sea Creatures seeking victims in HORROR OF PARTY BEACH.

One castaway, braver (or more foolhardy) than the rest, tests the fungus. He does not seem to suffer any ill effects, so another desperately hungry member of the party eats some of the evil growth. One by one the remainder succumb to their unbearable hunger, and then—

Their life as human beings ends!

They change into vegetables!

monsters of the moon

"How many monsters in your new movie?" we asked world-famous Ray Harryhausen. "Hundreds!" he replied.

The new Harryhausen film is, of course, HG Wells' FIRST MEN "IN" THE MOON.

It is not common knowledge, but—it seems the first successful lunar voyage was actually made at the end of the 19th century . . . 1899, to be exact. That was the year that research scientist Joseph Cavor (Lionel Jeffries) created the incredible chemical compound (named after him: Cavorite) which eliminates gravity. This made a flight to our neighboring satellite feasible.

So Joseph Cavor flew to the moon—accompanied by his next door friend, Arnold Bedford (Edward Judd), and Bedford's fiancee Kate Callender (Martha Hyer).

The landing on the moon is a rough one but, recovering, Bedford & Cavor venture forth onto the gray & dusty surface of our sister world. They travel over its eerie, dangerous terrain until they come to an immense crystal cavern. While descending into it, Bedford loses his precious helmet and

First Woman on the Moon screams in horror when confronted by fright-sight of lunar ant-man in FIRST MEN "IN" THE MOON.

for a frozen moment of terror believes that he will die for lack of oxygen. But to his intense relief it is discovered that the subterranean depths of the moon have some kind of breathable atmosphere.

Bedford & Cavor search for the helmet and find it . . . and also find something more. Something they didn't bargain for: *Selenites!*

The moon creatures are grotesque man-tall forms half human & half *ant*. The Selenites attack the earthmen, who escape after a frightening fight and make their way back to the moonship, only to discover to their dismay that it has been mysteriously spirited away . . . and Kate with it!

Searching for Kate, Bedford & Cavor are attacked by a giant lunar gastropod, a ghastly creature resembling one seen in Harryhausen's MYSTERIOUS ISLAND.

The earthmen are saved from the moonbeast but Cavor is captured by the Selenites.

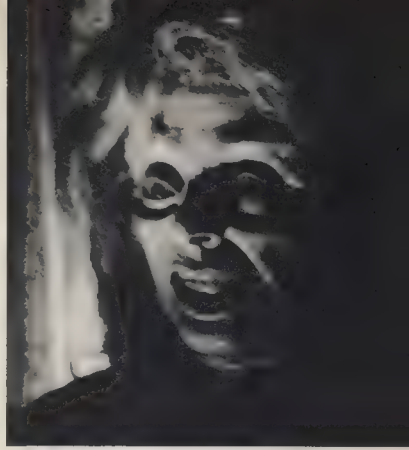
Bedford searches for his companions.

When twilight falls on the moon, a strange phenomenon is observed: a blue phosphorescent glow fills the lunar caverns, and the Selenites lose their powers of mobility. When the ant-men can no longer move, Cavor & Kate escape.

Cavor, ever the scientist thirsty for knowledge, goes to meet the Grand Lunar, leader of the Selenites. To learn his fate, and whether Kate & Bedford get back to earth, you will have to see the film . . . which is Harryhausen's 8th with producer Chas. Schneer, and his 6th employing the Dynamation process seen in 20 MILLION MILES TO EARTH, THE 7th VOYAGE OF SINBAD, JASON & THE ARGONAUTS and other animation-thrillers. It's directed by Nathan Juran, who began with Boris Karloff & Lon Chaney Jr. in THE BLACK CASTLE in 1952.

horrors ahead scream thrills coming

During the latter half of nineteen sixty-fear you can be on the lookout for Curtis Harrington's DEVIL CULT . . . A. Merritt's 7 FOOTPRINTS TO SATAN . . . THE SATAN BUG . . . DR. DOOM . . . DEVIL DOLL . . . and THESE ARE THE DAMNED. Christopher Lee in VALLEY OF FEAR, CATHARSIS and THE DUNWICH HORROR. BLACK SABBATH with Boris Karloff . . . TARZAN OF THE SEAS (Russian) . . . THE DEATH OF GRASS . . . THE DEATH OF TARZAN (Czechoslovakian). HORROR . . . DUNGEON OF HORROR . . . CHAMBER OF HORRORS . . . THE HORROR OF IT ALL . . . Edgar Allan Poe's THE WORLD OF THE HORRIBLES. THE PROJECTED MAN . . . THE HUMAN DUPLICATOR. INVASION FROM THE MOON . . . ROBINSON CRUSOE ON MARS. Ib Melchior's TIME TRAVELERS & HAUNTED WORLD. MY SON, THE VAMPIRE (Bela Lugosi) . . . WITCH & WARLOCK (Lon Chaney Jr). MONSTER WITH YELLOW EYES . . . THE DARK EYES OF LONDON. THE GRAVESIDE STORY . . . MRS. HAWKE . . . THE GORGON . . . THE ANNOUNCEMENT . . . THE DISAPPEARANCE . . . THE APE WOMAN . . . THE MASK OF FU MANCHU . . . THE GHOST. And THE COLOSSAL CREATURE and Jules Verne's THE SEA CREATURE. **END**



A bewitching scene from BLACK SABBATH, starring Boris Karloff.

Baron Frankenstein (Peter Cushing) examines his "handy work" in THE EVIL OF FRANKENSTEIN.

A MONSTROUS LOSS

death of the "little giant"

peter the great

The unexpected death of Peter Lorre, unwelcome at *any* time, came at a very bad time, last issue, as far as paying him a proper tribute, for the issue was already made up and at the printer. There was neither time nor space to report on his funeral, nor to publish many tributes to him.

The editor of his magazine attended Mr. Lorre's funeral. He heard his friend and fellow player Vincent Price say of him, "His voice . . . face . . . the way he moved . . . laughed—he was the most identifiable actor I have ever known." At another time he said: "Peter held back none of himself."

One newspaper reported 500 in attendance at the funeral. In the crowd were the following actors who had played with Mr. Lorre or appeared in fantastic films:

John Carradine—who portrayed Count Dracula, was in the Mummy series, THE BLACK SLEEP and many other monster movies.

Sebastian Cabot—recently together with Vincent Price in TWICE TOLD TALES.

Francis Lederer—another who has taken the role of the Thirsty Count, in THE RETURN OF DRACULA, and been featured in TERROR IS A MAN.

Martin Kosleck—seen in HOUSE OF HORRORS, THE FLESH EATERS and others.

James Nicholson—President of American-International, producer of Lorre's last pictures . . . THE RAVEN, POE'S TALES OF TERROR, etc.

Also seen were Edward G. Robinson, Jerry Lewis, Red Skelton, Gilbert Roland, Howard Duff, Sir Cedric Hardwicke, among the mourners.

And there was Lorre's sad little daughter, Catharine, age 10, a sweet little carbon copy in feminine form of her famous daddy. She stood with downcast eyes as photographers clicked pictures of her, and all hearts went out to her in her time of loss.

typical tribute

In Cornell, Wisc., 4 filmonster fan friends—Smith, Vasseur, Lubach & Crosby—immediately reacted, as did many other clubs & individuals thruout the country. They wrote to *FM:*

"When met today with the tragic news of Peter Lorre's untimely death, we were saddened immensely. Never again would the roly-poly Montressor wall up his wife and her lover with the satanic black cat; never again would Felix Gillie smother another hapless victim beneath a pillow in order to increase business at Hinchley & Trumbull's Funeral Parlor; never again would the Raven rap at Erasmus Craven's chamber door, shaking the latter from a fit of deep brooding about the lost Lenore.

"In short, with Peter Lorre's death, monsterdom—nay, the entire world whom he enchanted—was cruelly robbed of one whose likes will probably never be seen again.

"We, the Cornell fans, feel that, in all due respect, *FAMOUS MONSTERS* should set aside at least a portion of some future issue as a tribute to this late star of the silver screen."

Rare Scene of Early Lorre as "The Vampire of Dusseldorf" in M.

30 Years Ago, Peter Lorre as the Pop-Eyed Menace of THE MAN WHO KNEW TOO MUCH.

behind the mask

Ace Mask, of Lancaster, Calif., is a young monster fan who has directed, produced & acted in a number of amateur horror films, and created 9 issues of a "fanzine" (amateur magazine) called *Vampire's Crypt,* in the latest issue of which he, the editor, pays the following tribute to Peter Lorre:

Out of school for Easter vacation, "Vampire's Crypt" editor ignored all communication with the outside world in an effort to rest. This included exclusion of television, newspapers and even radio. And so it came as quite a shock, as I suppose to the rest of the world, when I learned of the setback rendered the entertainment world.

Seeking me out, reporter Susana Mollinet asked, "You've heard the news haven't you, about Peter Lorre?"

"What news?" I faltered.

"Peter Lorre died a few days ago of a heart attack." (Stroke—FJA)

I imagine my grief over the world's "best hated spook" was in no way greater than that of the multitudes of fans and admirers who admired him as deeply as I did. In my mind I could see the hordes of reports coming over the presses, and those foreboding words set in dark print over millions of pages throughout the world, "Movieland Has Lost One of the Greats of Entertainment." I could see his name being chalked up with those of Lon Chaney Sr. and Bela Lugosi as "another of the screen's greatest chill-provokers has passed from this world," and seeing far into the future at the event in the Movieland Wax Museum in which they unveil a wax figure monument of Peter Lorre before a critical public.

But although Peter Lorre the man has passed away, we can thank the motion picture industry for preserving on film Peter Lorre the actor, to thrill and chill audiences in generations to come.

He has left us. Having thrilled the new generations with his comical performances in TALES OF TERROR, THE RAVEN, and his last, THE COMEDY OF TERRORS, he has left us, with our hopes. His next was to have been with Elsa Lanchester, IT'S ALIVE, and his contract called for another starring part with Vincent Price, but these we shall never see. He has left behind perhaps a more appreciative audience than when he was living.

With tear in my eye and sadness of heart, I reread one of the many articles on Mister Lorre which have passed over my desk during editorship. In one by Marianne Means in which she interviewed Karloff, Price, Rathbone and Lorre on the Kennedys (before the assasination) on the set of THE COMEDY OF TERRORS, I find a small example of Lorre the man.

Martin Kosleck (left), friend of Lorre who appeared at the funeral, as he appeared with the late "Creeper", Rondo Hatton, in HOUSE OF HORRORS.

"Lorre not only approves of the Kennedys, but points out that he bet the President's sister, Pat Lawford, 6 months before the 1960 convention that John Kennedy would win the nomination and the election.

"Lorre is particularly interested in Mrs. Kennedy's struggle to keep her children as unaffected as possible by the head-turning special attention of the White House.

"He feels he has a similar problem with his little girl, who is 10. Lorre was afraid that she might be disturbed by the knowledge that her daddy is one of the country's best-hated spooks. But he has found to his surprise that she is as deliciously horrified by him in the movies as are strangers, and in fact is rather proud of her father's evil reputation."

Offscreen "Peter is a ping pong and badminton enthusiast and one of the most avid of all Los Angeles Angels baseball fans. He also likes to swim and take long walks along the beach for exercise. Hungarian ghoulash is his favorite dish and he eats it at least once a week." (American-International Pictures' Publicity Release.)

Mr. Lorre was eternally dedicated to the theater and to entertainment . . . and sacrificed much for it . . . but need I go on? Nothing I could say would even begin to show our affection for him, and our appreciation.

Undoubtedly you have read in newspapers and seen on television the life story of Peter Lorre, so nothing that could be written here would increase your knowledge of his career. Undoubtedly his life story will appear soon in leading publications everywhere.

Although we grieve for "Lorre of the popping eyes," "The Lord High Minister of all That is Sinister," we are fortunate that we can see again and again that image upon the screen that has evoked so many shudders and laughs. The greatest tribute we can pay him is to enjoy his pictures. That alone, I am sure, would have pleased him beyond words.

There have been those in the past who have said things like, "That fellow there is the new Gary Cooper," or heralded new stars as "The new Clark Gable." But there will never be another Peter Lorre. The mold has been broken.

shadow of lorre

In our 27th issue our Hollywood reporter, Kosloff, paid a memorable word-tribute to Bela Lugosi in an article which he titled "Shadow of Dracula." He repeats, now, with this Memoriam to Peter Lorre, which he calls "Master of the Unusual."

The shadows are lengthening. Chaney, Veidt, Frye, Lugosi, Atwill, Clive, Zucco, Thesiger, and now Peter Lorre. Yet, curiously enough, tho the late Hungarian actor has for 30 years been considered one of the screen's great monsters, only

Among the mourners at Lorre's funeral, John Carradine; here seen in HOUSE OF DRACULA.

a handful of films out of the more than 70 he made could be termed what Lorre (like Karloff) preferred to call *terror* films.

After his great success and world-wide fame resulting from his masterful performance as the child murderer in the German-made "M," followed by several other German movies not widely shown in this country, he again received international acclaim as a sinister underworld figure in Alfred Hitchcock's THE MAN WHO KNEW TOO MUCH for Gaumont-British in 1934. The following year he appeared in his first Hollywood movie, MGM's MAD LOVE with Colin Clive & Frances Drake, directed by the great cameraman of METROPOLIS, Karl Freund, who had also photographed DRACULA and directed THE MUMMY.

MAD LOVE remains today a classic of screen terror, a nightmare of macabre Grand Giugnol thrills. For this film, Lorre shaved his head entirely and the resulting roundness of body, head, eyes & mouth produced a type of sinister evil unique on the screen. Tho this story, filmed twice since, and based on the famous tale "Hands of Orlac," made Lorre the most talked of character actor of the year, producers did not take real advantage of his peculiar talents.

Lorre next went to Columbia where he turned in a magnificent performance and won rave reviews as Raskolnikov in CRIME & PUNISHMENT with Edward Arnold as his pursuer and Marian Marsh as the leading lady.

Menace of THE MAN WHO KNEW TOO MUCH.

As Mr. Moto in DANGER ISLAND.

reigns like Rains

For the next several years Lorre's career was to parallel that of Claude Rains. Like Rains, Lorre started in Hollywood with starring roles in 2 fine movies, then moved to a term contract with another studio—in Lorre's case it was 20th Century-Fox—where he was to play featured character roles for the next 4 years in many films, none of which were horror films.

Following his tour of duty at Fox, Lorre moved to Warners for several years and with the MALTESE FALCON began a series of co-starring appearances with the massive Sidney Greenstreet. But just before going to Warners—if memory serves—Lorre did a marvelous little film at RKO. The year escapes me and, unhappily, the title does not appear in the list of Lorre films printed in the Sept. 1962 *FM*.

The picture was THE STRANGER ON THE THIRD FLOOR (*RKO 1940-FJA*) and it was a dandy—except for the ending. When I resaw this little gem, I made it a practice to leave 5 minutes before the finish. Lorre had very little dialog in this part; the role was that of a suspected psychopathic killer—and this was one of his portrayals that made me feel he would have been magnificent in silent films. With that expressive face and his ability to pantomime, he didn't actually need dialog.

"beast" one of his best

Most of his Warner films had gangster or foreign intrigue backgrounds and Lorre created a number of interesting characterizations in them. But his finest performance on this lot came with THE BEAST WITH 5 FINGERS in 1946. Again, as in THE STRANGER, the climax of the film was ruined with a ridiculous ending, but otherwise THE BEAST remains one of the great thrillers and Lorre was utterly superb. He could do more with just the lift of an eyebrow to suggest terror than some actors could do with pounds of make-up and pages of script.

In later years, he appeared in a number of comedies in which he all but parodied his screen image. They were fun to see and perhaps they were fun to do but I watched them with mixed emotions, regretting that such talent as his wasn't put to better use than supporting Jerry Lewis.

"The Little Giant" with his friend, Vincent Price, who said such kind things about him in the final hour before the mortal body of Peter Lorre was reduced to ashes and placed in an urn in his final resting place.

As I think back over Lorre's career, and recall the pleasure he gave me with his Oriental MR. MOTO series, the many fine character roles he created at Fox and Warners, the magnificent portrayals in "M," MAD LOVE, CRIME & PUNISHMENT, STRANGERS ON THE THIRD FLOOR, I remember that someone once said of him that he could play anything except a romantic lead.

Actually, he even managed this once in a film at Warners called THREE STRANGERS in which he appeared opposite Joan Loring, who was one of 2 girls in Lorre's film career who loved him rather than running from him in terror. The other girl was Evelyn Keyes, who played a blind girl in Columbia's 1941 THE FACE BEHIND THE MASK. Lorre even played a love scene in this one.

If I had to sum up Lorre's work in just a few words, I think I might call him "The Master of the Unusual," for even in a straight film playing a role which on paper might have looked like just another character part, Lorre's artistry managed to set it apart, to raise it to a different level, to somehow suggest a bizarre or weird quality to the character.

There are all types of genius. Perhaps Lorre's lay in the fact that his genius was exceedingly difficult to describe but easy to enjoy. **END**

THE MENACE OF THE RED DEATH

a tale of woe, of Price & Poe

Our new British Goryspondent, Peter J. Jarman, monster film expert of England, tells FM's readers of his hair-raising visit to the set of THE MASQUE OF THE RED DEATH.

"The Master of Menace", Vincent Price, is in league with Lucifer in his latest horror-chiller, Edgar Allan Poe's MASQUE OF THE RED DEATH.

The Old Croone meets The Man in Red—whose touch is death! Even flowers wither & die in his hand!

terror lurking

There was terror waiting for me on the Elstree road—and I knew it. The route from London to Elstree crosses many a busy highway and on all sides can be seen evidence of the everyday 20th century. But all the stores, gas stations or cars in the world couldn't make me unaware of the fact that *I was speeding toward strange, eerie & horrifying experiences . . .*

On this chilly December day I thought back to the last time I had traveled along this road. The destination then had been quite different: an interview with singer-actor Cliff Richard. I remembered he told me afterwards that he enjoyed horror films. He should have stuck around, for horrors had indeed taken over the Studio.

the haunted set

I had traveled willingly & quickly from London to follow the grisly trail of events of which I had heard such scalp-prickling reports. Turn thru the gates of the old Elstree studios and you are going into history. Here Alfred Hitchcock spent his early years, gradually developing his genius for choking suspense until he burst thru to world acclaim.

Today these greatly enlarged & modernized

A nitemare moment of terror for Hazel Court, caught on a sacrificial slab, about to feel the stab of death!

studios are being haunted as never before. This was a never-to-be-forgotten occasion, for the studios which have so often made light & airy musicals for teenagers had been taken over by some of Hollywood's greatest masters of screen devilry.

The dreadful shadow of the "Red Death" was over all . . .

fear on stage 4

It was on Stage 4 that I was due to keep my appointment at THE MASQUE OF THE RED DEATH. I noticed that on the next-door set they were working on one of *The Saint* television shows but surely that courageous character never faced terrors like those I was walking into!

I found myself in a vast & magnificent castle of 12th century Italy. Rooms of many strange colors, containing altars & coffins, lay within its walls, but in the great main hall in which I stood, surrounded by fantastic furnishings, a giant clock & a sweeping staircase, a throng of bizarre actors had taken on their roles for "The Masque."

Stage 4 had been transformed into the castle of Prince Prospero *(Vincent Price)*, wicked tyrant in league with Lucifer. And his guests, dressed in all manner of fancy disguise, were those fortunate enough to find shelter in his castle while

A real scream thrill! Horrified heroine sees the Face Behind the Mask of The Red Death!

When you see this bloody scene on the screen it will be in Beastmancolor!

thruout the countryside outside the fortress walls the hideous plague of "The Red Death" was day by day claiming more & more helpless victims.

diabolic deeds

Many hideous deeds had already been committed before I reached the castle:

A man had been burned alive . . .

Prisoners had been tortured to death . . .

A woman had been sacrificed to Satan.

Now it was the time of the masquerade—the ball which was to prove so fatal.

As the merry-makers laughed & shouted wildly, Prince Prospero smiled with evil delight.

But suddenly—!

the uninvited

Suddenly Prospero's smile faded, for his eyes wandered to a far corner of the vast crowd-filled hall and came to horrified rest upon a costume he did not care to look upon.

I saw it, too. A figure dressed wholly in red, a macabre mask over the face, standing watching, then moving forward to mingle with the crowd.

A crimson-costumed figure to strike terror to the heart!

Prince Prospero rushed forward, protesting. "No one is to wear red here! I wish not to be reminded of the death—outside!" For the Red Death is ravaging the land, killing scores daily in an agonizing death.

But—too late. The uninvited guest in red has already begun to taint the others with his foul presence—and blood appears on the bodies of men & women alike!

"*Cut!*" The word is a rude awakening as director Roger Corman shouts it, and I am brought back to reality, back to the 20th century and a break for —lunch.

the sinister shadow

I sensed a shadow approaching me as I stood on the edges of that awe-inspiring ballroom of "The Red Death." I turned and was confronted by the wicked Prince Prospero himself.

To my relief, the sinister expression dropped and changed into the friendly smiling features of the cultured actor who is the real Vincent Price.

Now famous as a master of menace, Price has actually played all manner of roles during his long & distinguished film & stage career. He's done about 90 films, of which around a baker's dozen (13) have been in the horror category.

"Some of my new horror films have a sly sense of humor," smiled Price—and anyone who saw his brilliant performance of the wine expert in Poe's *The Black Cat* (a segment of TALES OF TERROR) will know what he means.

early weird roles

Price is a genuine student of Poe and the macabre and loves the full-blooded opportunities for meaty roles which the stories provide. We talked of the old days at Universal in Hollywood, and I showed him some early publicity material for one of those times, when he had the title role in THE INVISIBLE MAN RETURNS with Sir Cedric Hardwicke.

After the Wells sequel he made memorable appearances in such pictures as the mystery classic, LAURA. It was the 3-dimensional HOUSE OF WAX that put him on a more consistent trail of film nightmares, to the joy of horror fans. Recently he played the homicidal Richard III in TOWER OF LONDON; 20 years earlier he had played a different role in another film with the same title.

back to the devil's work

All too soon the luncheon break was over and Price was being paged back to the set for another run-thru of the masque scene. The strange figure in red, actor John Westbrook, hovered close behind him. The 37-year-old director, Roger Corman, was in action again and the whole eerie scene came back to ghoulish life.

Disturbingly realistic "blood," painstakingly painted on the dancers from a tube by make-up men, most certainly had set the mood. Now & then Corman would stop to adjust some small detail before the cameras rolled. One dancer had to be "blooded" again. "It's too streaky!" complained the director.

Corman is a wholly dedicated worker whose life is films, films & more films.

hot horror

During a break in the shooting, Corman & I watched some of the RED DEATH "rushes"—scenes which had been filmed during the few days previously. Altho only rough cuts, they looked terrific, particularly a scene in which a helpless wretch in a gorilla suit is set on fire by a revengeful dwarf named Hop Toe while hanging from a chandelier!

"The fire looks real enough," I commented. "It *was* real," replied Corman. "The actor inside was well protected, and unhurt, but he got a little *warm!*"

The scene showing the revenge of the dwarf comes from another Poe story, "Hop Frog," but it fits perfectly in with the other horrible doings of the "Red Death" tale.

Just afterwards I met the 4'6" actor wh plays Hop Toe, and he apologized for his frightening behavior in Eastmancolor! "My victim called out so realistically that he even had me worried once I had started the human fire!" said Hop Toe, who in real life is Skip Martin.

out of the red

17-year-old red-headed Jane Asher is the young girl who falls into Prince Prospero's clutches when her lover is taken prisoner in the castle, and Hazel Court (you'll remember her in THE RAVEN) is the prince's beautiful companion in bloodthirsty evil.

As for myself, I count myself lucky that I gazed upon THE MASQUE OF THE RED DEATH and lived to tell the tale. I can tell you, it was a horror-breadth escape! **END**

the return of Frankenstein he's back--the undying monster!

the creation unkillable

He's been shot, burned, frozen, electrocuted & blown up a score or more times in America, Mexico & France—and still Frankenstein's creation lives on!

He lives on, terrorizing & maiming & killing again & again in THE EVIL OF FRANKENSTEIN, third & latest in the Hammer Films color-horror series.

Almost as indestructible as the monster himself is his current creator, actor Peter Cushing, now seen for the 3d time in the role of diabolical Baron Frankenstein.

In THE CURSE OF FRANKENSTEIN, in '56, Cushing cheated guillotine at the end when a friend in disguise took his place at the deadly blade.

In REVENGE OF FRANKENSTEIN, 2 years later, an enraged mob attacked him and beat his body to a bloody pulp. But a loyal assistant transferred his still living & undamaged brain to the fleshly frame of a man created by Cushing for an experiment he had not yet completed. The body & brain were brought to life and a new Dr. Frankenstein, surgeon extraordinary, appeared in London under an assumed name.

Now, in THE EVIL OF FRANKENSTEIN, Cushing returns to his old mountain home in the Balkans—

But we are getting ahead of the story.

the body snatcher

The corpse of her dead father is hardly cold

Dr. Frankenstein (Peter Cushing) checks the beating of the living heart.

The enraged priest destroys the "infernal machinery" of the baron's laboratory.

when, before her terrified eyes, his little daughter sees it stolen from the death-slab on which it lies in their home. The young girl runs screaming in terror into the woods nearby.

A short time later, we see Peter Cushing frowning, pacing, roaming impatiently around in his devil's laboratory with its incredible clutter of equipment. His gaunt features are haggard from overwork but his eyes are alive & blazing with a fanatic light of expectation.

Outside, the sound of heavy footsteps. The Baron rushes eagerly to the door, throws it open. It is the messenger he has been waiting for, Death's delivery man—the body snatcher with his cold gruesome unholy burden.

The corpse-robber lays his shrouded victim on a bare wooden table and as the Baron and his assistant Hans tear open the flimsy material, exposing the recently dead body of a young man, we realize, via the credits on the colored screen, that we are in the presence of—

THE EVIL OF FRANKENSTEIN

the ghastly experiment

The Baron has been in a perfect fever of anticipation, waiting to operate. Sharpening a final keen edge on his surgeon's scalpel, he approaches the lifeless body and with the practice of an expert inserts the knife between the ribs. In a matter of moments he has removed the heart and placed it in a liquid tank to which copper wires are attached.

Dr. Frankenstein knifes the electrical switches. A surge of power hums thru the air. The atmosphere in the confined quarters crackles with the release of energy. Sparking electrodes shower fiery particles in the lab.

The heart flutters . . . then registers an erratic beat.

Then a thunderous knocking unexpectedly rattles the wooden door on its hinges.

An enraged priest bursts in. He has suspected Frankenstein's unorthodox activities. He is aghast now at the evidence before his eyes: the blood-red living heart!

"Blasphemer!" he screams, smashing his stick on Frankenstein's delicate apparatus. "Foul desecrator of graves!"

Beneath the blows of the berserk priest, the machinery explodes in a fountain of flames. The glass tank shatters and Frankenstein's mind shatters with it as he sees the highly perishable heart flop on the floor and die.

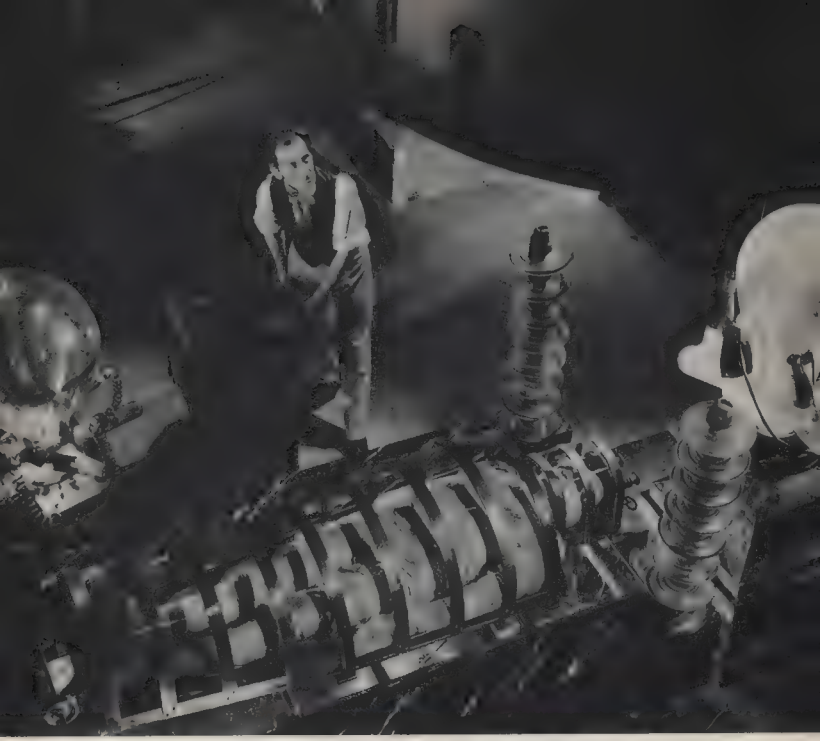
Enraged, Frankenstein grabs the meddler by the throat and chokes him senseless. Before the Baron, in his fury, blindly murders the priest, Hans has to drag him away from the unconscious man.

Baron Frankenstein realizes that he must now flee the region.

the castle in Karlstaad

The doctor decides to return to his ancestral dwelling in the Balkans. Hans questions the safety of this measure but finally agrees to accompany him.

A rude shock awaits the Baron when he arrives



Mounting tension in the creating of a monster.

at the once imposing castle which he has not seen for many years: it has been looted & vandalized and fallen into a shocking state of disrepair. The once princely dwelling is a shambles, wantonly wrecked by outraged villagers.

As Dr. Frankenstein wanders sadly about the ruins, memories of the "glorious" past return to him and he tells Hans how he first created the Creature on this spot many years ago. Now repeated on the screen is this scene, somewhat like a color version of the creation of the Bride of Frankenstein in that Karloff-Clive-Thesiger-Frye-Lanchester classic of so long ago. All the marvelous inventions of the laboratory get full play in a blaze of sights & a roar of sounds.

We see again the successful "birth" of the full-grown being built of bits & pieces of other bodies; how the frightened, angered natives stormed the castle, intent on destroying the laboratory and its unholy inhabitant; and how the Creature was chased into the bitter cold of the high mountain snows, there presumably to freeze to death . . .

encounter with Zoltan

Finished with daydreaming, the Baron decides he and Hans should visit the village. There is a festival in progress. Knowing how much he is hated by the townspeople, the doctor disguises himself with a mask.

In a tavern, the Baron sees 2 of his old enemies: the Chief of Police & the Burgomaster. When Frankenstein recognizes one of his own valuable rings on the finger of the hated Burgomaster, he

The electrical currents charge the air with ozone.

throws caution to the winds and creates a scene, demanding the "thief" be arrested.

Instead, the Chief of Police orders Frankenstein's arrest!

Frankenstein & Hans flee the crowd, managing to hide for a time in the sideshow tent of a hypnotist who is billed as The Great Zoltan. Zoltan's boast is that he can "defeat even the strongest will under the hypnotic influence of his fathomless eyes." Spotting the 2 masked strangers (Frankenstein & Hans), Zoltan invites them onto the stage for a demonstration of his mind powers. Shortly thereafter the police burst in; in the confusion, the doctor & his assistant escape thru the curtains behind the hypnotist's stage.

the surprise in the snows

Frankenstein & Hans are afraid to return directly to the Castle for fear that the law will be waiting for them there. Instead they flee into the icy mountains. There they meet, for the second time, a strange beggar girl, a child of nature who is both deaf & dumb. The skies are darkening & the temperature falling rapidly as the mysterious maid of the mountain beckons them into the cavern which is evidently her home.

Exhausted, they eat & sleep.

Waking suddenly from his sleep, Frankenstein hears the girl moving about in the cave. Curious, he follows her to another part of her abode and there is confronted by an astounding discovery:

Perfectly preserved in the side of a glacier is *the body of the Creature!*

Frankenstein reasons that his creation must have fallen into this icy crevass years ago when the angry villagers were intent on killing it.

Excitedly building a fire beside the frozen body, Frankenstein & Hans succeed in thawing it out. On a crudely improvised stretcher they manage to move the monster down the mountainside and into the ruined castle.

it lives again!

With a fever born of desperation, Dr. Frankenstein now sets about repairing the wrecked labor-

atory as best he can. Hans helps while the strange girl keeps out of their way, her eyes wide with wonder at the happenings which are beyond her powers of understanding.

Using the electrical energy generated by Nature's own bolts of lightning, the daring experimenter & his assistant re-animate the monstrous form at the height of the raging storm.

The Creature lives again!—but there is a bitter disappointment in store for its maker: the long-frozen brain lies sleeping; it does not quicken to life. The heart pulses, the blood flows thru the veins once more, but the mind of the monster for some mysterious reason remains wrapped in a shroud of sleep.

Frankenstein tries every method known to him to break thru the wall of silent inaction, to reach the inert brain, prod it awake. For otherwise the Creature is useless, a vast human force without intelligence to guide it; a great inanimate Golem, incapable of thought, motion, action.

Frankenstein is about to give up in despair when he remembers the man at the fair, the entertainer with the terrific mental powers. Perhaps the man's knowledge of hypnotism could pierce the monster's mental block and bring him to consciousness.

Deciding it's worth the risk, the doctor (heavily disguised) returns to the village, where he seeks out Zoltan and persuades him to accompany him to the castle. Zoltan goes, little dreaming of the identity of Frankenstein nor aware that his mission is to probe the mind of a monster and restore it to wakefulness.

Zoltan is shocked when he discovers who the doctor is—and who the "patient" is. But a plan begins to form in his evil mind as Zoltan undertakes to re-awaken the monster.

Slowly, under the uncanny influence of the hyp-

In a few more moments—success or failure?

notist's penetrating stare, the Creature's brain begins to stir.

Suddenly, the Creature utters a bloodcurdling shriek and leaps to its feet!

Thing of horror! Misshapen mass of inhumanity! The forehead bulges as the brains were shoved forward inches in the cranial cavity. The black & beady eyes are sunken in pale folds of worm-white flesh. The face is like one made from pasty dough powdered with dry flour.

Giant tall, bull strong.

Ghastly grunts & groans emerge from its twisted lips.

It takes the combined strength of Zoltan, Frankenstein & Hans to force the Creature to a prone position and chloroform it.

the evil of Zoltan

Frankenstein is filled with triumph now that the brain of his huge brute is functioning once more but his good mood is short-lived when he discovers that Zoltan has dark plans of his own for the Creature: the mind-bender intends to exhibit the Creature as some kind of sideshow freak.

"I'll not permit it!" swears Frankenstein. His creation is not to be debased for the common amusement of carnival crowds. The artificial making & manipulating of life—these are the purposes to which Frankenstein proposes to put his Creation.

But Zoltan—

Zoltan reveals his wicked achievement: like a Svengali, a Mesmer, a Rasputin, he has the monster in his power! He has given the Creature a post-hypnotic order to *obey no voice but his own!*

Frankenstein is frantic. Vainly he attempts to make his creation respond to his orders but the being is as unmoved as the legendary man of clay, the Golem, when the Star of Life was removed from its forehead.

Reluctantly, Frankenstein is forced to accept Zoltan as a "partner."

the murdering flesh-machine

That nite, Zoltan directs the Creature down into the village on a two-fold mission: first, to steal gold for the greedy hypnotist; second, to "punish" the Chief of Police & Burgomaster for ordering him out of town.

The monster does more than punish the 2 men, he *murders* the Burgomaster before the horrified eyes of his wife, and also kills a young constable who is all alone on duty at the police station.

The monster returns with blood on its huge lethal hands, and when the doctor discovers that Zoltan has caused his creation to kill, he throws the evil hypnotist out without a care for the consequences.

The consequences are grave.

The crafty Zoltan, mad for revenge, soon returns, catching the ear of the Creature and ordering it to admit him to the castle. Inside once again, Zoltan plots his revenge on Frankenstein.

Frozen—forever?—in a block of ice.

Thawed out of the ice and ready to live again.

chaos & carnage

The high spot of the film is now about to unfold. The next few minutes will be ones of mayhem & murder.

Zoltan orders the monster to attack Frankenstein and once again the doctor's life is menaced by the product of his one-track mind. Armed with a spear-like shaft of metal which it as ripped from an iron grating, the shambling monster attempts to stab out the life of its maker. But the Chief of Police arrives and in the resulting confusion Zoltan the hypnotist is speared instead.

The Chief arrests Frankenstein and has him locked in a jail.

The monster escapes to the mountains.

Hans traces the Creature to the cavern where the deaf-&-dumb girl hides, and persuades the monster & the girl to return with him to the castle.

Meantime, the Chief of Police, now convinced that the Creature still lives, calls the men of the village together.

Most familiar scene of all Frankenstein films: the angry villagers, muttering "Death to the monster!", torches held high, hands clutching sticks & stones—this murder-bent mob scours the countryside for the terrified monster.

Alive but "sleeping"—till Zoltan gives hypnotic suggestions.

Struggling to overcome the powerful creature. Chloroformed!

the end (?) of the tormented one

In his prison cell, Frankenstein cleverly overpowers his jailor and escapes.

He races back to his castle in a horse-drawn carriage.

He arrives in his laboratory just too late to prevent the Creature from ignorantly swallowing some chloroform. The fiery liquid burns the throat of the child-like giant, and as he blunders about in agony, roaring in pain & fear and smashing everything in his path in blind hatred, the monster's mad actions set the laboratory on fire.

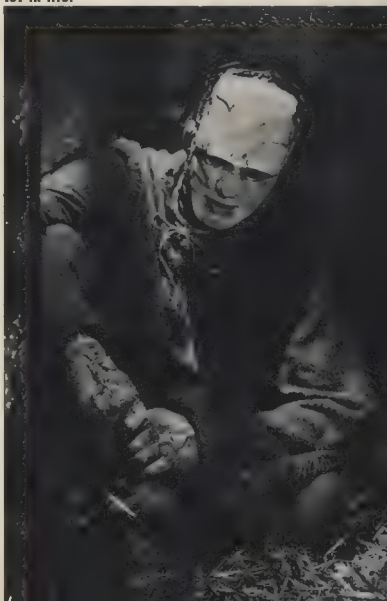
As electricity snaps and explosive chemicals & liquids ignite, Frankenstein is trapped in his own flaming laboratory. Realizing it is impossible for him to escape, the doctor shouts to Hans to save himself and the deaf-&-dumb girl as well.

From a safe distance Hans and the girl watch helplessly as the Castle of Frankenstein and all it contains is rapidly transformed into a raging inferno, a fiery blast-furnace which burns Frankenstein, his formulas, monster, laboratory, hopes, dreams & nightmares all together in the all-consuming flames of a man-made hell . . .

"frank" facts

EXTRA SPECIAL precautions were taken during the production of EVIL OF FRANKENSTEIN to prevent any leak to the outside world about the appearance of the new monster with his revamped physical hideousness. Not one single visitor was allowed thru the guarded gates of the secluded Studio while the third in the latest Frankenstein cycle was being filmed. Only by seeing the

The monster in sad repose, contemplates its bad lot in life.



BESERK CREATURE KILLS!

Zoltan, the mesmerist (Peter Woodthorpe) meets an horrific end at the hands of The Creature

Powerless to scream (for she's a deaf-mute) the helpless girl of the cave is carried away by the Creature.

picture will audiences be able to judge for themselves whether the new Frankenstein creation will earn its place in the horror Hall of Fame together with the characterizations of Karloff, Lugosi, Chaney Jr., Strange, and Christopher Lee.

The make-up was reportedly created only after Roy Ashton, make-up chief of Bray Studios, had prepared more than 50 sketches & paintings plus a number of mockups & models. Adjustments & alterations & new ideas were constantly being suggested and each time a new sketch, sometimes a new model, had to be made. "While keeping broadly to the classic Frankenstein mold, some subtle changes have been added," says Ashton. "And you know, there's much more to the success of recreating a weird character such as this than simply my tricks & disguises. It depends on the man inside the gear. You can understand, therefore, how good it is to know that the man inside the make-up isn't using it simply to mask his own laughter."

* * * * * *

THE GENTLE GIANT—that's how they describe Kiwi Kingston, Frankenstein 1964. Weighing 238 lbs., this Australian wrestler ranges 6'5" in height. In the professional ring he to be feared but in person he is friendly & quiet-voiced. "I hate all cruelty," he says. "Cruelty puzzles & annoys me whether it is committed on humans or animals."

The Frankenstein-built monster nods his grotesque head slowly & sadly and a gnarled hand pats his huge chest. As he shrugs his massive shoulders, a sigh faintly resembling the sound made by a worried human hisses thru the twisted mouth. From within the macabre make-up an opinion issues: "Animals, more than humans, have very long memories, particularly of cruel treatment. The only way to handle an animal is to treat it with kindness & patience."

The producer told Kiwi, "No professional actor would play this part without his tongue in his cheek. And that is death, apparently, to this kind of picture."

And Kiwi is reported as replying, "I've already learned that if a horror picture is to be good and the audience to believe in what they see, then it must be played absolutely seriously."

* * * * * *

ALONG CAME A SPIDER . . . "Now I want you to react with the ultimate in horror & fright," the director told Caron Gardner, a young actress new at the game. She strove to comply but the effect didn't quite come off during rehearsals. Then she herself made a suggestion: "There's only one thing that never fails to horrify me—spiders. They appal me!"

So the nextime the scene was rehearsed, the director whispered hoarsely: "Spiders! . . . spiders! . . . spiders! . . . creepy, crawly spiders!"

The reaction was better but still something was lacking.

Now the real scene was to be shot. The actress moved into position. At the call of "Action!", she moved away from the camera and turned her eyes

in towards the lens.

Then . . . *EEK!*

She drew back in a chilling shudder of sheer terror . . . clawed in desperation at her face . . . let out a petrifying scream that splintered the stillness of the stage. For there, clinging just above the lens hood of the camera eye, was the biggest black spider Caron had ever seen—at least the biggest in the entire studio "prop" department! It wasn't real . . . but it really did the trick.

* * * * * *

COLD HANDS—WARM HEART

The young man lay breathing heavily, his pale face scarred by the crimson flow of a growing blotch of blood at his temple. His chest was bared and hawk-like hands hovered over it. One of them grasped a physician's scalpel with a star-bright glint on its razor-sharp edge.

The scalpel lowered to within half an inch of the flesh-covered ribs, then jerked back from the bloody job before it.

"No, no . . . I can't do it!" Peter Cushing cried, shattering the eerie atmosphere. But it wasn't a line from his dialog!

"My hands really are much too cold for this poor boy's warm chest!" explained the tender-hearted star as he went to a radiator to warm them.

Hands nicely heated, he returned shortly; the victim lay down more resignedly on the hard flat "operating table," and again the scalpel scythed its way thru the air and on to the scarcely moving chest . . .

PETER CUSHING: "MR. THING"!

"Everybody thinks of me as either the beast or the monster . . . the actual 'thing' of horror." Peter Cushing, who has made an international reputation out of the imaginary world of the weird, says it with a sigh.

"My horror reputation started about 9 years ago when I appeared on British television as Winston Smith in Geo. Orwell's '1984.'

Hammer then snatched him up for the first of their horror pictures revival campaign, THE CURSE OF FRANKENSTEIN, an international hit. "And the journalists who came to interview & analyse me, to dissect & lay bare my very being for the world's film fans, labelled me 'Peter Cushing, the horror man.' To this day this is how I am known and little children who live near my home run from me crying, 'Here comes the horror man . . . here comes the beast!'

"Yet," the 'sinister' star points out, "I have never played the actual creature of horror, the actual chilling, flesh-creeping thing in any of my pictures." The somewhat gaunt Mr. Cushing frowns gently. Apparently, like Bela Lugosi before him, he is becoming "typed." Too good in a certain part and the public tends to forget the real you, and the imaginary character into which you have breathed believable life becomes the only "you" the world's audiences want to recognize.

Peter Cushing—his own Frankenstein!

* * * * * *

Its throat burning with the chloroform it has drunk by mistake, the Creature waits to take its revenge on its maker.

Blundering about in agony, the Creature smashes equipment and blocks the doorway, trapping Frankenstein as the whole laboratory catches fire.

FRIGHT FILM FORMULA is defined by Anthony Hinds, a man who ought to know, for at the relatively young age of 41 he has just completed his 50th movie as a producer—THE EVIL OF FRANKENSTEIN—and THE CURSE OF FRANKENSTEIN, HORROR OF DRACULA, BRIDES OF DRACULA, CURSE OF THE WEREWOLF, KISS OF THE VAMPIRE, OLD DARK HOUSE & PARANOIAC are among his past fright films.

"Macabre pictures need 3 basic ingredients," he states, "which have long since proven themselves as the right ones and which by their nature prevent a surfeit of horror."

Ready for The Word?

"To begin with, they should have the backing of some well-tried classic or legend in literature so that people have some advance idea what it is they are going to see.

"Secondly, such films must always be played completely seriously & 'straight.'

"And thirdly, macabre pictures must have the human touch. Audiences must have some degree of self-identification, they must feel it could happen to them. This alone puts too much horror out of the question."

Horrors . . . the Frankenstein monster is loose again! **END**

Crouching before the fire its does not understand and fears, the Creature is last seen surrounded by flames

RRORSVILLE... HEADLINES FROM HORRORSVILLE... HEADLINES

LON CHANEY JR. recently charged the 1 producers of the show Fractured Flickers with "Bad taste."

LON CHANEY JR.

The series, which revives various silent films, putting funny dialog into the actors' mouths, ran a few feet of his father's HUNCHBACK OF NOTRE DAME on one program. The sequence shown on television depicted the elder Chaney's Quasimodo as a cheerleader for a football game.

This didn't appeal to Chaney's son at all . . . who charged the program's producer with "bad taste" chiefly "because he is using respected people who are now dead and can't fight back" and said the teleseries "leaves a disrespectful image in the minds of children who aren't aware of the stature these people built in their time."

At press time, FM Monster Contest Make-up Winner Val Warren (and wife) had just arrived from New York in LA by jet, were met at the Airport by Forry Ackerman, photographed by FM's staff cameramen, rushed to a meeting of the Los Angeles Science Fantasy Society where they saw & heard Robert (PSYCHO) Bloch, Fritz Leiber & FJA speak on a panel about the future of fantastic fiction & monster movies. Details of Val's cameo appearance as a werwolf in AIP's BIKINI BEACH will be carried in the first issue of FM's new companion magazine, MONSTER WORLD, on sale in Aug.

FM Contest Winner VAL WARREN (left) poses with figure of Frankenstein Monster & FM's Editor at Movieland Wax Museum

Said Vincent Price of Peter Lorre's death: "It's terribly sad. He's a whole era gone . . . He was one of the most identifiable actors in history."

Lorre, who was 59 when he passed away March 23, left no will. His wife, Anne Marie, asked to be appointed by the court to administer his estate, which, altho he made as much as $70,000 annually, consisted of no more than $10,000 in cash and $2500 in personal property.

The Hungarian-born actor's last film appearance was in the Jerry Lewis Production, THE PATSY, and before that, a part in American-International's MUSCLE BEACH PARTY with Annette Funicello & Buddy Hackett.

MICHAEL GOUGH

Michael Gough of HORROR OF DRACULA, BLACK ZOO and HORRORS OF THE BLACK MUSEUM appears in MGM's TAMAHINE — a romantic comedy with Nancy Kwan.

Barbara Stanwyck & Robert Taylor, once married, join forces again professionally as co-stars of Wm. Castle's THE NIGHT WALKER at Universal.

Word from Hollywood that Boris Karloff cancelled a heavy schedule of personal appearances to ballyhoo his latest American-International film, COMEDY OF TERRORS, because of the sudden illness of his wife. The screen horror man, quite a gentle soul in real life, is deeply devoted to Mrs. Karloff.

Rod Serling vacationed for a week at the White Sun Guest Ranch in Palm Springs, Calif., after having completed a total of 150 different Twilight Zones.

With his brother Bob (United Press aviation writer) he journeyed to Las Vegas where they were speakers at the Las Vegas Press Club Installation Banquet.

And then . . . Rod flew off to New York City and the World's Fair. The noted author and TV host replaces ailing astronaut Col. John Glenn as narrator of Cinerama's "Space-arium" presentation, in the Hollywood pavillion. The film he narrates is a 15-minute short, titled To the Moon and Beyond.

BELA LUGOSI

"The ghost of Bela Lugosi rose up to haunt his former movie studio, Universal," reported Cinema magazine.

"Lugosi's son & widow, Hope Lininger Lugosi & Bela George Lugosi, asked in Superior Court for an accounting of the studio's profits from the sale of Dracula dolls, alleged to resemble the famed Lugosi—"

First it was Karloff. Then Chaney Jr., then Lugosi, Strange, Lee and Michael Gwynn. Now there's a seventh Frankenstein monster! Will Australian "actor" Kiwi Kingston someday become a member of the Monster Hall of Fame? You be the judge.

KIWI KINGSTON

Kingston plays "the creature" in Hammer Films' most recent release, THE EVIL OF FRANKENSTEIN, which is a follow-up, of course, to their 2 previous Frankie flickers, CURSE OF FRANKENSTEIN & RETURN OF FRANKENSTEIN.

Peter Cushing plays the "mad doctor" in the latest sequel, just as he did in the first two.

"This time," says a reviewer, "Cushing returns to the Castle which is his scientific playground, and is bent on reviving & co-ordinating the brain of one of his home-made monsters. Earlier this character had escaped, but is found, conveniently preserved in a glacier."

In this one the finale shows Frankenstein's castle going up in flames . . . but I think it's a safe bet that if there's a buck to be made, Hammer Films will bring Frankie back for even a 4th sequel! Poor Mary Shelley is probably turning over in her grave.

Herbert Lom, noted English stage & screen star, was asked to act in an Israeli film, and might consider the offer if production is postponed for 5 months, when he is less busy.

HERBERT LOM

Lom, you'll recall, portrayed Hammer Films' PHANTOM OF THE OPERA, and preceding that, Capt. Nemo, commander of the submarine Nautilus, in Columbia Pictures' MYSTERIOUS ISLAND.

Ringo Starr of the phenomenal BEATLES recently revealed to a reporter that he isn't shaken-up by all of his panting, screaming female fans.

"I try not to think about the girls," he said.

"I take my mind off them by reading lots of science fiction. It's my great kick.

"Sometimes I think we've created a more frightening monster than anything I read about in my books. We're captives of our own creation—The Beatles."

THE BEATLES. Hmmm. You know . . . when you think about it, it wouldn't make such a bad title for a horror film after all. We've already had TARANTULA and THE GIANT LEECHES!

More news on the doings of Karloff, Price and other horror & monster favorites in the next issue and also in our new companion magazine, MONSTER WORLD, on newsstands Aug. 11th.

END

GIANTS FROM JAPAN

meet the monster-maker of the Orient --the creator of GODZILLA! RODAN! MOTHRA! and other fiends from the Far East

Monster-maker Eiji Tsuburaya and his fiends as described in the accompanying article

Eiji Tsuburaya himself examines actor in suit for GODZILLA RAIDS AGAIN.

10 terrifying years

It all began in Japan in 1954, the year their top special effects man first built a monster.

The name of the monster—a prehistoric reptile of enormous size & strength—was Gojira.

The name of Gojira's creator was Eiji Tsuburaya.

In America, the famous Japanese monster became news and his name was changed to GODZILLA.

Where did the strange name come from?

We checked into the story that it was a combination of the English word "gorilla" and the Japanese word "kujira" or whale. Mr. Tsuburaya set us straight:

"Actually, there was a tough looking fellow working on the Toho lot," he told us, "with the nickname Gojira. We just used *his* name! It certainly fit well."

king of the monsters

The original GOJIRA told the story of the prehistoric beast which, after having been awakened from its sleep of millions of years by the Bikini atom-bomb explosions, proceeded to knock Tokyo to matchsticks. For American release, added scenes featuring Raymond Burr were shot, and the title was changed to GODZILLA, KING OF THE MONSTERS.

Following the success of the first picture, Toho released GODZILLA RAIDS AGAIN in 1955. Again, there was a plan to shoot some extra footage for an American version. Forrest J Ackerman was called in & consulted. He recommended Ib Melchior for the job. Melchior started scripting THE VOLCANO MONSTERS, bringing Godzilla & Anzilla together in the Philippines, later heading for America. But in the end the idea of shooting a great deal of new footage was abandoned and the picture was released in the USA in 1959 as GIGANTIS, THE FIRE MONSTER.

wings over the world

Tsuburaya's RODAN (in Japan called RADAN) reached the USA in 1957. In this fantastic aerial adventure, jet-propelled terror-dactyls zoomed & zapped.

In 1962, Tsuburaya caused a mammoth moth to emerge from a cocoon on Tokyo Tower, the country's modern landmark, and the great winged wonder proved indestructible.

more mysterians?

In 1959 the planet Mysteroid became a menace when scores of interplanetary kidnappers came to earth to make off with specimens of our human females. Special effects in this interplanetary spectacular were, of course, provided by the ever-present Eiji. The Earthlings finally forced the fiendish Mysterians away at electronic gun point but as they did not *completely* destroy them it is possible that they will be back in a sequel at some later date . . .

Director inspects top half of model Godzilla.

King Kong actor gets last minute instructions.

Godzilla destroys a government building in Japan

The Mighty Mothra topples Tokyo Tower!

This is how it was done—how the miniature Mothra toppled the model tower.

the secret of the melting men

Five years ago Tsuburaya created a blob of oozing, creeping, pulsing atomic jelly. Human beings touched by this slimy horror collapsed & disintegrated before the camera's very eye.

Eiji explains for *FM's* readers how this astonishing effect was accomplished:

"We used *life-sized dolls* made of *rubber balloons*. We let the air out of the make-believe men, invisibly, while turning our camera at *high speed*. When the completed film was projected on the screen *at normal speed*, these figures gave the illusion of wilting right down to the earth!"

on to Kong !

Doomsday bombs . . . interplanetary rockets . . . futuristic weapons . . . floods . . . a fiery runaway world . . . even a gigantic walrus . . . were featured in Tsuburaya's BATTLE IN OUTER SPACE, THE LAST WAR and GORATH.

Then came—the battle of the century. KING KONG VS. GODZILLA. Everybody saw the picture last year. Here is a behind-the-scenes peek at a part of the filming:

We were given special permission to go past the No Admittance signs. Tsuburaya was shooting scenes in which King Kong stomps thru Tokyo and destroys Korakuen amusement park. An elaborate & extremely accurate miniature set filled most of the stage.

While Tsuburaya talked to technicians, giving them final instructions, an actor in a gorilla suit was carefully rehearsing some action. To get the proper mood he even made a few growls deep in his throat, behind his hairy mask, altho no sound was being recorded.

Then an assistant shouted, "Quiet! Everybody quiet on the set!"—and 2 cameras were trained on the action.

King Kong came striding down a miniature street!

The great shaggy creature angrily swiped at the corner of a building. The first whack was not hard enough to break the model apart as planned, so a repeat was called for. The second bash did the trick.

For the rest of the day we watched in fascinated

Oriental monster-maker makes final check of his creation, Godzilla.

Publicity still for KING KONG VS. GODZILLA.

The giant robotic figure in THE MYSTERIANS.

The giant prehistoric reptile known as RODAN destroys Tokyo.

silence as small electric trains and all the rest of the amusement park were noisilly demolished.

youthful filmaker

Meanwhile, the amazing Tsuburaya filled us in on the hi-lites of his own movie-making career.

"When I was a youngster I 'borrowed' coins from my father's shop," he confessed, "to buy a movie projector I had seen in a store window. I realized that if I were caught with the camera I would be punished, so I took it apart, examined it and threw it away. Then I built my own."

The clever Eiji even made his own film by *drawing on paper rolls* in which he punched sprocket holes. The device worked!

His remarkable skill with mechanical things led him to become a cameraman. Later he branched into special effects. During his movie career he has worked on about 100 films. Half of them have featured special effects. For the past 10 years his attention has been centered on monsters & superscience.

his future is-- mushrooming

Eiji Tsuburaya is boss of some 60 craftsmen, technicians & cameramen who create, motivate & photograph every kind of creepy-crawly, gnarly-snarly, super-dooper thing, creature, monster & monstrosity that the human mind can imagine—and a few it can't! The whole back end of the Toho lot, including 2 huge tanks for water scenes, is Tsuburaya's territory.

He changes it into a *terror*tory!

His next horror story? MATANGO. All his frightening resources will be mobilized to bring to the screen this scream-filled adventure about a

MONSTROUS MENACING MUSHROOM!

END

MYSTERY PHOTO DEPARTMENT

Is it the CAT-MAN OF PARIS?

The Man-Cat of Manhattan? The Mad Monster of Mandoras? Couple of clues: it was a Paramount Pictures . . . and released in 1939. The actor pictured here in make-up? We confess we don't know ourselves . . . maybe one of you can tell us.

Man, Beast or Beatle?

Last issue's mystery pic was from TEEN-AGE MONSTER.

And if you had the good fortune to miss it under that name, perhaps you unfortunately caught up with it when it was televised under the title METEOR MONSTER

THE PUBLISHERS OF FAMOUS MONSTERS ANNOUNCE A GREAT NEW MAGAZINE

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WEREWOLF IN MONSTERLAND

Young contest winner Val Warren (right) and wife Arlene met at Los Angeles Airport by *FM* Editor who displays issue in which announcement was made which brought Val to Horrorwood.

Thrill of 2 Lifetimes for FAMOUS MONSTERS' Make-Up Prize Contest Winner: His Fabulous Week in Horrorwood!

FM's Own Monster Discovery as he appears in a "bit" role in BIKINI BEACH.

Left, Fritz Leiber. Lon Chaney Jr. starred in his CONJURE WIFE, his BURN WITCH BURN! was *FM's* selection as Best Horror Film of its year.

Val Warren is congratulated by Prof. Donald Reed, Pres. of the Count Dracula Soc'y. Visible in background, statuette of Dracula given *FM's* editor by the late Bela Lugosi; above it, foto of the burial urn of Bram Stoker, author of "Dracula"; above book "The Vampire", actual stuffed bat.

Robert ("Menace, Anyone?") Bloch gives clown-at-midnite look to Val.

the flying werewolf

The roar from the throat of the plane was like the combined growl of a pack of werewolves.

Humming "Karloffornia, Here I Come!" above the howl of the great airship's engines, Val Warren, 21-year-old filmonster fan of upper state New York and winner of *Famous Monsters'* nation-wide amateur make-up contest, headed west for Screamland on the wings of a huge firebird that would have filled Sinbad with awe & wonder. In a flash of hours he would be whisked 3000 miles from Atlanticoast to Pacificoast, there to be greeted at LA International Airport by the editor of *FM*, be photographed by the staff photographer.

At this magazine's expense, sharing the adventure & excitement of a dream come true was his young wife Arlene, riding the magicarpet to Monsterland.

The 3 hour investment in make-up which had turned him into the country's most realistic werewolf had paid off beyond his wildest dreams. He had won out over every other contestant—every teenage vampire, ghoul, Dracula, Frankenstein, mummy & man-made monster in America & Canada—and now he was swiftly winging on his way to his incredible reward.

Arrowing thru the thin blue air above the clouds, he felt like Robur the Conquerer, Master of the World, as his thoughts glided back to the never-to-be-forgotten Easter Day when the voice of *FM's* editor reached him across the continent by telephone: "Happy Beaster! Congratulations! You have won our contest!"

A telegram from the publisher confirmed his good fortune.

His fondest nitemare had come true!

what a way to glow!

His memory cells bubbled again with electric juices as he remembered flattering phrases:

There were scores of great make-ups but Val's was greatest!—Zacherley.

Val has given us a new insight into How to Make a Monster—President of American-International.

Publisher James Warren: *You gotta believe me, world, he is not my son, father, cousin, uncle or tax collector! He was picked on merit alone.*

He—Val Warren, the Flying Werewolf—woke from his daydreaming as the voice-box at the head of the aisle announced: "The stewardesses will now pass among you with wolfbane."

A lot of blood had flowed under the bridge since the day Val had first learned that he was the First Prize Winner but now he was on his way . . . not to appear in THE HAUNTED VILLAGE (which turned into THE HAUNTED PALACE) as once had been thought . . . nor THE MASQUE OF THE RED DEATH (because it was made in England instead of Hollywood) . . . nor WHEN THE SLEEPER AWAKES because, as AIP President James Nicholson later explained on the set, "We've had 5 scripts done on that film and haven't got the right one yet!"

So Val was settling for the first available film in which a part could be written in for him. It was a little unsettling, at first, to find that instead of

In Monster Mansion, Warren menaces cameraman in guise of Gill Man.

Val takes over editorial duties of *FM*. After 2 minutes of bedlam he called for kong-size aspirin!

a genuine monster film he was going to appear in BIKINI BEACH (!?!?!?!)—but then he heard who *else* had a cameo role in it:

Wow!

The man behind the dark glasses in AIP's original BEACH PARTY had turned out to be Vincent Price—

The powerful pudgy hands of "Dr. Strangedoor" in MUSCLE BEACH had turned out to belong to the late Peter Lorre—

And in BIKINI BEACH guess who Val is immortalized with—?

The Frankenstein monster!

The Mummy!

The Ghoul!

Fu Manchu!

The Man Who Lived Again!

In fact the man who will live forever in the hearts & minds of filmonster fans the world over:

Boris Karloff!

No other young monster filmagazine reader can make that proud statement!

"the prize"

A 6000 mile round trip jet flight for 2 . . . a week's paycheck for appearing in a regular professional movie . . . motel, taxi, telephone, food, sight-seeing expenses all taken care of by *Famous Monsters* —how much did the prize amount to in money? Close to $1000.

But what price could you put on—

Appearing in the same picture with Boris Karloff!

Watching Martha Hyer act, while remembering her rocket-role in RIDERS TO THE STARS, her feminine lead in recent months opposite the horriby fire-scarred PYRO-maniac. Martha Hyer, just back from lunar frights, the menace of Harryhausen monsters in FIRST MEN "IN" THE MOON!

What price—

Seeing John Saxon in person, star of THE EVIL EYE!

Chatting (chattering?) with Hollywood's most active ape-man, the hair-suit Janos Prohaska . . . talking with Alan Fyfe, an actor aiming at becoming a horror star.

Appearing in a scene with Tim Carey, writer-director-producer-star of the strange film with the horrific climax, THE WORLD'S GREATEST SINNER!

Standing next to one of the 3 Stooges . . . watching Frankie Avalon & Annette Funicello & Keenan Wynn & Jody McCrea & Meredith MacRae act!

Meeting Hope Lugosi, fifth & final wife of Bela!

What price could you put on participating in a Last Day of Shooting Party right on the set with the stars & principal players, the director, producer, cameraman & scores of others connected with the film?

Seeing the stars' plaques in the cement on Hollywood Blvd. and photographing all your favorites —like Boris Karloff, Bela Lugosi, Lon Chaney, Elmo (Tarzan) Lincoln. Seeing the footprints & handprints & autographs of the "greats" in the cement blocks in the forecourt of Grauman's world-famous Chinese Theater.

Visiting the La Brea tar pits, preservation spot of actual bones of prehistoric monsters.

Seeing—right in Horrorwood—the latest chillers & monster movies: BLACK SABBATH, THE FLESH EATERS, THE WITCH'S CURSE and THE EVIL EYE.

Visiting Disneyland with its daily showings of THE PHANTOM OF THE OPERA . . . its Rocket

Left to right: James Nicholson, President of American-International Pictures; Val Warren; Forrest J Ackerman, Editor of Famous Monsters.

to the Moon ride . . . its 20,000 LEAGUES UNDER THE SEA display . . . and 1001 other dizzying attractions.

Meeting George Kennedy, who lost his head in the woodshed in Robert Bloch's STRAIT-JACKET.

KONG-size thrills

Why, before he'd been in Los Angeles an hour, he'd seen & heard Robert (THE NIGHT WALKERS) Bloch & Fritz (BURN WITCH BURN!) Leiber in action in a panel discussion with Forrest J Ackerman. This was the evening reported in *Variety* as:

HORROR EXPERTS SPEAK

"The Future of Fantastic Films and Fiction" was the topic for an hour and a half last night at a weekly meeting of the Los Angeles Science Fantasy Society. Opinion staters were Robert Bloch who wrote "Psycho," Fritz Leiber whose "Conjure Wife" has been filmed twice, and Forrest J Ackerman, editor of *Famous Monsters & Monster World.*

And the next nite, at a party in Val's honor at the home of the editor of *FM*, the skeleton of KING KONG himself made a guest ape-pearance! (On loan from its owner, the actual 7-1/2 lb. armature of Kong, no longer bearing his long-since-deter-

FROM THIS TO THIS!

The Prize-Winning Make-Up

Warren in Werewolfsville

iorated rubber hide and glued-on fur, was present just for Val's pleasure.) Officials of the Count Dracula Society were there; the Head of the Hollywood Film Museum's Special Effects & Miniatures Planning Committee; Morris Scott Dollens, creator of the interplanetary picture DREAM OF THE STARS; and, busy snapping pix, of course, *FM's* own photographer, Walt Daugherty.

On other occasions Val was to wander freely about the Ackermansion, photographing Harryhausen's Ymir, the head of the Creature from the Black Lagoon, Bela Lugosi's statue, the Man from Mars from INVASION OF THE SAUCER-MEN, an android head from THE TIME TRAVELERS, TV's *Dorian Gray*, and priceless other treasures. He was given his choice of $5's worth of free stills, posters, pressbooks & one-sheets.

Another time he was taken to the Movie Wax Museum, where he was photographed with the Frankenstein monster and snapped his own shots of the wax statue of Lon Chaney at the underground organ as THE PHANTOM OF THE OPERA, Dwight Frye as the hunchbacked Fritz in FRANKENSTEIN, Bela Lugosi as DRACULA and Vincent Price in a horrific reconstruction of a scene from HOUSE OF WAX.

How much would all these unforgettable experiences have been worth to YOU?

How much would *you* have given to have been in Val's shoes? His skin?

A hundred thousand dollars?

A million?

There are some things that money can't buy.

the beast of bikini beach

Now Val's part in the picture itself.

The role he won in *FM's* make-up contest.

When you see BIKINI BEACH, in addition to a surprise appearance (unbilled, but we'll let you in on the secret) of Boris Karloff, you'll see this scene:

"Von Zipper," the comic lead, is shooting a game of pool with Big Tim Carey.

"Von Zipper" Strikes Again (a billiard ball, that is) as Werewolf Warren watches alertly in background.

Seated in the background—*a glass of milk in his hands!*—is a hideous werewolf (VAL WARREN).

The shaggy head & the beady eyes of the wolfman follow the ball as it is struck and rolls from corner to corner of the billiard table.

Von Zipper receives bad news, rushes out, leaving Carey without a partner for the game.

Carey ambles his huge frame over to the door by which Wolfman Warren sits slouched in a chair. "How ya fixed for blood?" he grits thru clenched teeth with an expression fit to curdle the milk in the black leather glove of the lycanthrope.

For reply, the wolfman roars "*Rrrrr!*" The script calls for only one growl but Warren, with animal-like cunning, pads his part. "*Rrrr!*" he roars a second time, his red tongue protruding thru flashing white fangs, his eyes midnight black with menace.

The effect is so frightening that the director leaves it in.

"Wanna shoot a game of pool?" Carey queries, attempting to thaw out the sullen beast, but this only draws another pair of paralyzing growls from the throat of the hairy horror, each gutteral uttering more threatening than the last. It is evident that

Dig that crazy milk, man!

there will be a pool of instant *blood* on the floor—Carey's—if he doesn't leave the wolfman alone, so: "Okay . . . cool it, man . . . cool it," he says, "I'll play by myself."

As may be judged from the stills accompanying this article, Warren looks & acts effectively ferocious in his cameo role, which is bound to delight all *FM* readers who realize that they are watching a fellow *FM* fan on the screen and that some day *they* might be so lucky.

After completing his scene and removing his make-up, Warren confided to *FM's* reporter how he achieved his realistic performance. "I used 'method acting'," he said. "You know, like Marlon Brando. All the time I was playing the werewolf I was imagining I was Larry Talbot and was thinking *kill! kill! kill!*"

If you like Val in his part, and don't die laffing, you might do him (and yourself) a favor of writing a fan letter about him to American-International Studios, Hollywood, Calif., requesting him in more monster roles. If Horrorwood should call him for another appearance he'd be glad to fly back, he tell us, "even if I have to grow bat wings!" **END**

THE POWERS OF DRACULA

28 Fascinating Facts About the Vampire Count

WAYS TO RECOGNIZE HIM

1. He is far more cunning than a mere mortal man.
2. He is aided by Black Magic and the ability to foresee the future that is possessed by the dead.
3. All the dead that come to him are at his command.
4. He is a brute & a devil, harder of heart than any living human.
5. The vampire lives on & cannot die by mere passing of time. He can survive as long as he can drink of the blood of the living.
6. He throws no shadow, makes no reflection in a mirror.
7. He can see in the dark.
8. He may not enter anywhere unless there is someone of the household who bids him to come; afterwards, he can come as he pleases.
9. Only at certain times can he have limited freedom.

HIS POWERS

1. He is as strong as 20 men.
2. He can, within limitations, appear at will.
3. He can, within his range, direct the elements: the storm, the fog, the thunder.
4. He can command all the meaner things: the rat, the owl, the bat, the moth, the fox & the wolf.
5. He can grow younger.
6. He can grow larger & smaller.
7. At times he can vanish & become unknown.
8. He can transform himself into a wolf or bat.
9. He can come in the mist which he has created but the distance he can make this mist is limited and it can only be around himself.
10. He can, when he once finds his way, emerge from anything or enter anything no matter how tight it is bound.
11. He can travel on moonlight rays as elemental dust.
12. His power ceases, as does that of all evil things, at the coming of the day.
13. He can change only when the time comes.

by Jimmie R. Vestal

Things sacred such as the crucifix affect him. (Christopher Lee.)
Drive a round wooden stake thru the vampire's heart. (Peter Cushing.)

He is as strong as 20 men. (Christopher Lee.)

HIS WEAKNESSES

1. There are things that affect him so that he has no power: wolfbane, the Lotus flower, wild garlic, and things sacred such as the crucifix and the Sacred Wafer.
2. The branch of the wild rose placed on his coffin will force him to remain there.
3. A sacred bullet fired into his coffin will kill him.
4. Upon contact with the sun he will die, as his whole body will crumble into dust.
5. Drive a round wooden stake thru his heart, some 2½" or 3" thick and about 3" long. One end should be hardened by charring in a fire and sharpened to a fine point.
6. Cut off his head, fill his mouth with garlic, and/or drive a stake thru his heart.

COUNT DRACULA'S VAMPIRE RING

EVERY THRILLING DETAIL is here visible for the first time in the famous, fabulous DRACULA RING . . . the identical ring worn by Bela Lugosi himself in the 1931 horror classic. Note the D for Dracula in the middle of the shield . . . the 4 smaller crowns capped by the large one at the top of the ring . . . the wide-winged messenger of the night in flight above the initial D: the bat! Revealed at last, the legendary ring that fit for 500 years of weird half-life upon the finger of the Undead Count of Transylvania . . .

LOOK!

BACK ISSUES OF FAMOUS MONSTERS!

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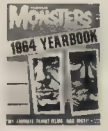

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"... and the monsters still pursued her!"

Fay Wray—The Woman with X-Wray Sighs, The Queen of Kong—tells on television of those telling days when she was yelling — screaming — sighing, fainting...and running for her life from a Million Movie Monsters!

Atwill the Aweful frightens bound & gagged Fay in this sinister scene from 1933's Majestic release of THE VAMPIRE BAT.

fay wray--today

It was Friday, 9 Nov. '63, and filmonster fans thruout the imagi-nation were thrilled—those who could be by their TV sets—to see & hear Miss Wray, queen of the horror heroines of an earlier day. For those of you so unfortunate as to have missed the telecast, we present a permanent record of portions of it.

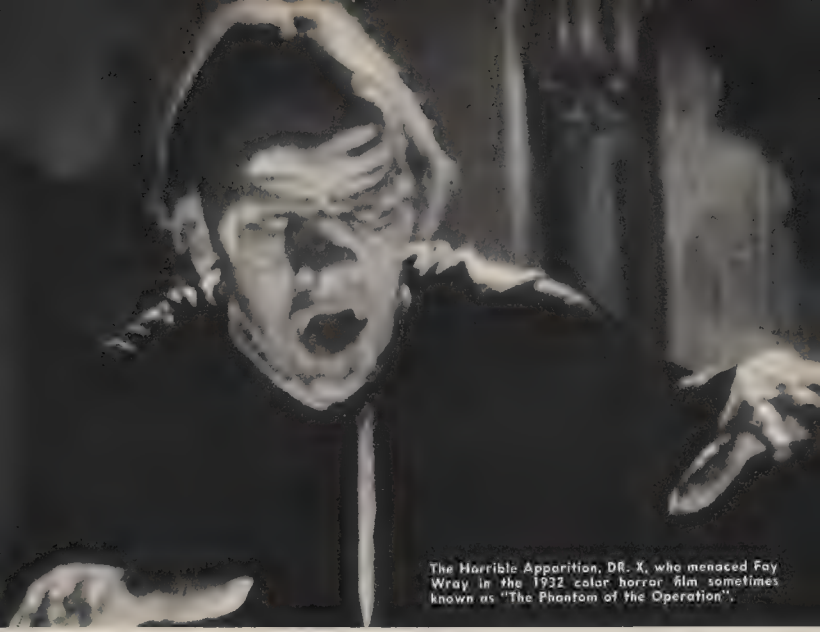
Hugh Downs: "How did you know that you'd been cast in the role of Ann Darrow? (Heroine of KING KONG.)

Fay Wray: "I knew 2 very fine producers—Merian C. Cooper and his partner Ernest B. Schoedsack—and I admired the work that they had done. Mr. Cooper said to me that he'd had an idea for a film in mind. The only thing he'd tell me was that it was going to have 'the tallest darkest leading man in Hollywood.' Well, naturally, I thought of Clark Gable hopefully, and when the script came I was *absolutely appalled!* I thought it was a practical joke. I really didn't have much appetite for doing it, except that I did admire these 2 people . . . and I realized that it did have at least scope . . . a good imagination. It has dimension above anything else that has been tried in the field."

secrets of kong

Pat Fontaine: "How did they actually get him on the Empire State and you in the hand?"

Miss Wray: "Well, the Empire State was about 40' high in the studio. King Kong was a little model about . . . 2' high, and the scenery that he worked in was in proportion to his size. They moved him with animation—you know, stop-motion. And then they had a huge rubber arm with a steel cable inside large enough to hold me. The fingers were pressed around my waist and then . . . by leverage, they lifted me up into the air, and all the close-ups were done that way. Sometimes I worked with just a background of a rock or a tree or black velvet, and just had to imagine the whole thing. There was a little tiny doll model used for when King Kong was holding me. It was about 3" long. I couldn't tell the difference when I would go to see the day's work, it was blended that well."



The Horrible Apparition, DR. X, who menaced Fay Wray in the 1932 color horror film sometimes known as "The Phantom of the Operation".

Hugh Downs: "You were obviously being clutched pretty tightly—did it toss you around quite a lot?"
Miss Wray: "They were very considerate, I must say. Every time I felt I was about to slip out of these fingers and would yell for help, they'd let me down and reorganize things."
Pat Fontaine: "What about those screams?"

screams in her dreams

Miss Wray: "Well, I just imagined I was 4 miles from help and . . . well, you'd scream too if you just imagined that situation with that monster up there! And then when the picture was finished, they took me into the sound room and then I screamed more for about 5 minutes—just steady screaming, and then they'd cut that in & add it."
Jack Lescoulie: "Did it type you, Faye? Did you find that you were screaming constantly from then on?"
Miss Wray: "Well, obviously . . . you know how that happens in films, and so I was asked to do horror film after horror film . . . a series of about 5 . . . after that, and some of those were a little too gruesome. I wasn't too comfortable all the time in those. I didn't really care for them."
Hugh Downs: "What were some of them?"
Miss Wray: "Well, THE VAMPIRE BAT, MYSTERY OF THE WAX MUSEUM, THE MOST DANGEROUS GAME—that was interesting because it had a concept. It wasn't a horror movie but it was horrible as an idea. Usually men hunt animals, and the idea was that a man arranged situations so that men were hunted by animals. Again that was Merian C. Cooper—he seems to go for those things."

kong fan at 7

Pat Fontaine: "Miss Wray, I wondered—I believe I heard that you had some children. Do they watch KING KONG with you?"
Fay Wray: "They didn't when they were little because I thought that they had to be of a certain age. I hoped they liked me well enough not to want to see me in that sort of a spot. So I think the youngest was 7 when she saw it. And she was fascinated by it . . . it *is* a compelling, suspenseful film. When it was over she said, 'Oh, I felt so sorry for him . . . he didn't want to hurt you . . .

he liked you.' That was Victoria. When you visualize him up there on top of the Empire State Building, you do feel sorry for him."

at the mercy of madness

Hugh Downs: "Many of the movies you made were with Lionel Atwill, the mad doctor type. Various people rescued you from him. One of them was Melvin Douglas, wasn't it?"
Miss Wray: "Oh, yes, that was THE VAMPIRE BAT. It was kind of an evil thing . . . you know what vampire bats do!"
Jack Lescoulie: "There was one scene I remember with Lionel Atwill where you reached up & struck his face and it cracked and there was a hideous make-up underneath."
Miss Wray: "That was one time when my technique absolutely deserted me, I must admit. There was a wax face that he had created himself to cover his own ugliness. I was in his clutches and I had to hit him in the face. It was necessary for the audience to see this and be shocked. But when I struck him, and the moment I saw part of him, I just froze! I wanted to run; I just couldn't go on! So they had to make another maks and do it over when I recovered. It was just so real."

After discussing various other phases of her life, Miss Wray concluded with the astonishing information that there is a theater in Africa where they only show 2 films every day of the year—"*One is KING KONG* and the other is THE MARK OF ZORRO. Both of those are just running all the time. One nite KING KONG, one nite THE MARK OF ZORRO—and together on Sunday."

Do you hear that, Ray Harryhausen—"The Man Who Has Seen KING KONG 100 Times?" A place where you can see KING KONG approximately 200 times a year! When you return from 240,000 miles up yonder (where you're currently accompanying THE FIRST MEN "IN" THE MOON) we wouldn't be at all surprised to hear from Fay Wray that she received a postcard from you postmarked "Inside Darkest Africa—Kongsville."

To you, Fay Wray, our thanks for being the Girl of Our Screams when we were a young boy—and may you live to see your *grandchildren* enjoy you in the years to come as Kong Marches On . . . with Fay Wray in his clutches! **END**

Said Fay: "I played opposite the tallest, darkest leading 'man' in Hollywood!"

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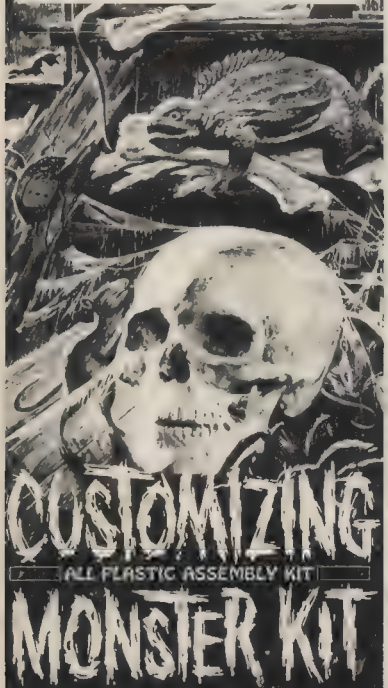

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continued from page 6

INTERESTING OBSERVATION

I have been reading your magazine for about a year and love it. Have you noticed that girls prefer the more gentleman-like Dracula and the boys Frankenstein?

JOAN HORNER
Easton, Maryland

BLACK MARK FOR "BLACK ZOO"

Sam Thorpe suggested some drastic measures for putting Mr. Herman Cohen out of the film industry. I'm afraid that when Mr. Cohen permits a farce like BLACK ZOO to come to the screen, drastic measures are called for. Mr. Cohen stated it took him one year to write a script which was so ridiculously simple it would take a 10-year-old child a maximum of 2 weeks to prepare. I admit to enjoying his HORRORS OF THE BLACK MUSEUM but comparing this to the BLACK ZOO is like saying REVENGE OF FRANKENSTEIN compares with the original CALIGARI.

MAURICE KLEIN
Montreal, Canada

● Early in March, Mr. Cohen—together with Peter Lorre and ghost story writer Russell Kirk—were honored at a Hollywood Banquet attended by over 100 persons, including actor George Kennedy (who lost his head in STRAIT-JACKET); horror author Tigrina; newspaper columnist Seidenbaum; FM contributors Hoffman & Claudius; monster movie checklister Walt Lee; writer-director Ib Melchior; etc. Radio & television announced the event, emceed by FM's FJA. Sponsored by the Count Dracula Society, 3 Anne Radcliffe Awards (for Gothic excellence) were given to the Guests of Honor. Out-of-state individuals interested in joining the Dracula Soc'y, or local persons wishing to attend meetings, should send a stamped self-addressed envelope to the Founder, DONALD REED, 334 W. 54 St., Los Angeles, Calif. 90037. Serious individuals only should apply. At future meetings it is hoped to have Fritz (BURN, WITCH, BURN!) Leiber, Robert Bloch, Walter J. Daugherty & Carroll (MARK OF THE VAMPIRE) Borland as speakers.

THE MAGAZINE WITHOUT A BRAIN

I do not think the editorial entitled "Compared to WEREWOLF OF LONDON, DRACULA was Just A Sissy" was necessarily true because if this magazine had any brains they would see that Bela Lugosi had more talent than this werewolf, whoever he was. (Henry Hull.) Dracula has talent, is suave & sophisticated, not a hairy hoodlum like this wolfman I think this magazine has gone completely off its high standard of choosing stories. I think it's wrong that you write about this great man and then go back on your word.

RONALD R. PISELLI
(No address)

● The opinion expressed was not that of the editorial staff but the personal opinion of Edward Eustace of the Universal Studios Publicity Dept. of the time.

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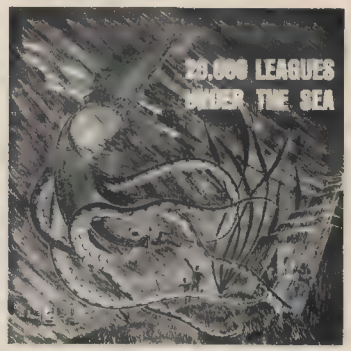

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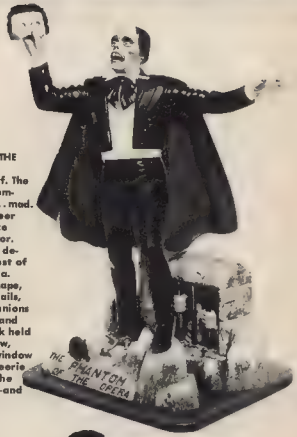

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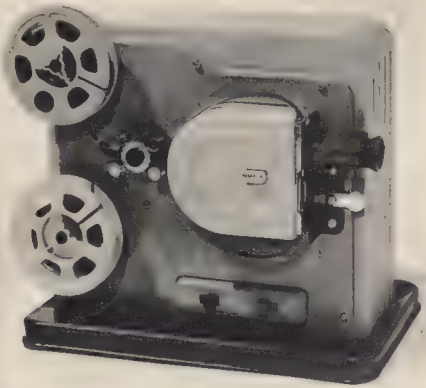

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Unwary insect touches sensitive hairs, causing trap to shut. Plant then dissolves & digests insect. Trap will bite at (but will NOT bite off) more than it can chew—such as a finger or a pencil in a few days, after eating an insect, it will reopen for more food.

A BEAUTIFUL PLANT! The VENUS FLY TRAP is unusually beautiful! It bears lovely white flowers on 12" stems. Its dark green leaves are tipped with lovely pink traps—colorful and unusual!

EATS FLIES AND INSECTS! Each pink trap contains a bit of nectar. It is this color and sweetness which attracts the unsuspecting insect. Once he enters the trap, it snaps shut. Digestive juices then dissolve him. When the insect has been completely absorbed, the trap reopens and prettily awaits another insect!

FEED IT RAW BEEF! If there are no insects in your house, you can feed the traps tiny slivers of raw beef. The plant will thrive on such food. When there is no food for the traps, the plant will feed normally through its root system.

EASY TO GROW! The VENUS FLY TRAP bulbs grow especially well in the home. They thrive in glass containers and will develop traps in 3 to 4 weeks. Each order includes 3 FLY TRAPS plus SPECIAL GROWING MATERIAL packed in a plastic bag. Only $1.00.

ADMIRED BY CHARLES DARWIN, FAMOUS BOTANIST AND EXPLORER

In 1875 Professor Darwin wrote, "This plant, commonly called 'Venus Fly Trap,' from the rapidity and force of its movements, is one of the most wonderful in the world . . . It is surprising how a slightly damp bit of meat . . . will produce these . . . effects it seems hardly possible, and yet it is certainly a fact."

No Canadian Orders—U.S. Only

CAPTAIN COMPANY, Dept. MO-30
BOX 6573, PHILA. 38, PENNA.

☐ Enclosed is $1.00 plus 25c for handling & mailing for 3 FLY TRAPS AND SPECIAL GROWING MATERIAL. Rush!!

☐ Enclosed is $1.75 plus 25c handling & mailing for 6 FLY TRAPS AND SPECIAL GROWING MATERIAL.

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ADDRESS_____

CITY_____ STATE_____

NO C.O.D.'s PLEASE. Print name & address clearly on all orders

MONSTER MAIL ORDER

SKULL MUG

A PERFECT ADDITION TO A MONSTER'S CUPBOARD. A BEAUTIFUL SKULL-SHAPED, FULL SIZED, CERAMIC MUG. DEEP ETCHED IN DETAIL WITH BONE-LIKE HANDLE.

WILL GIVE YOU THAT ADDED TOUCH OF ENJOYMENT WHEN YOU DRINK YOUR MILK, HOT CHOCOLATE OR SOFT DRINKS.

Limited quantity! Order Now!
1 skull mug $1.00 plus 35¢ for postage & handling
3 skull mugs $2.50 plus 50¢ for postage & handling

CAPTAIN COMPANY Dept. MO-30
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DRACULA RUBBER BAT
Enough to scare Dracula himself. This rubber bat comes with a suction cup that when stuck on the wall or laid on the bed will cause nothing but grief to the poor victim who walks in unexpectedly. Full price only 75¢ each. Circle No. 3

MONSTER HAND
These colorful rubber claws fit right over your hand like a glove. Enough to scare the wits out of your victims. (The werewolf on the cover of #8 issue is wearing them.) Full price only $1.50 each hand, or $3.00 for a complete pair. Circle No. 4 in

WERWOLF SIGN RING
A sick-looking ring that is worn on the finger. You blow into it and it gives off a terrific whirl that makes the sound of a powerful siren. Resembles the "cry of the werewolf." Perfect for secret club members. Only 75¢ each. Circle No. 7

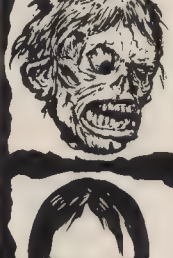
HORRIBLE HERMAN
FRIGHTENING ASIATIC INSECT

Let people look inside this 2½" box—then watch them faint! Inside is a horrible-looking type of insect with a fur body, scaley head, red eyes, and twin tentrils coming out of the head. You can make him lift his head and move around! Looks absolutely alive! Only 75c each. Circle No. 10.

HOW TO HAVE A SPOOK SHOW IN YOUR OWN HOME

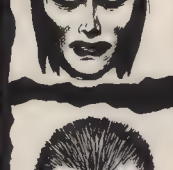
This easy-to-read booklet shows how you can create realistic supernatural tricks in your own living-room without special props. Turn out the lights and work these chiller-diller stunts on family & friends. Ten great tricks. Only $1.00. Circle No. 1 in coupon.

NEW!



SHOCK MONSTER
Here's a mask that will shock people out of a year's growth! Eerie green skin, black twisted hair, yellow teeth and a staring eye make this one of the most horrible characters ever created in rubber. Only $2.00 Circle No. 13 in coupon.

NEW!

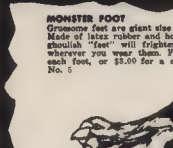


GIRL VAMPIRE
A white-skinned monstrosity with long black hair and big red lips. Perfect for girl-ghouls to wear when scaring family and friends. Even Mom will have fun wearing this to scare bill collectors away! Only $1.49 Circle No. 19

NEW!

TEENAGE WEREWOLF
A new mask just created in answer to the many requests we've had for a replica of the werewolf character now so popular with the teenagers. Colorful, hairy-type face with mouth open showing seven razor-sharp teeth! Only $1.49 Circle No. 20

NEW!



ONE-EYED CYCLOPS
A big blue-green eye in the middle of the forehead! Nothing like it anywhere! Walk down the street with this mask on and watch the people run. Invisible slits allow you to see out of both your eyes. Only $1.49 Circle No. 21.

MONSTER FOOT
Gruesome feet are giant size to go on over shoes. Made of latex rubber and horribly painted, these ghoulish "feet" will frighten all. Create a riot wherever you wear them. Full price only $1.50 each foot, or $3.00 for a complete pair. Circle No. 5

MASKS!

GHOUL

Eerie green and yellow ghoul looks as if he just rose up out of the earth! Enlarged ears and mouthfull of horribly large teeth, plus droopy, sunken eyes make this new mask a collector's item! Only $1.49 Circle No. 11.

FAMOUS MONSTERS mail order department features exciting items for all true monster-lovers, at low cost. Many thousands of readers have already ordered masks and other monster merchandise—and are now busy scoring friends and family silly!

All masks are Hollywood-type, made of extra heavy latex rubber, full-faced and flexible. They actually move with the face, producing a most life-like appearance. Fits loosely on all faces, goes over the top of the head.

It's easy to order the masks and other items: just circle the number of each item you want in the coupon at the bottom of this page. Print your name and address clearly, then mail coupon with the full payment for all items ordered, plus 25c to cover postage and handling. In most cases, the 25c pays for only part of the postage. WE PAY THE REST! All merchandise guaranteed. Sorry, no C.O.D.'s.

LAGOON MONSTER

Horrifying greenish Over-the-Head mask covers entire face, needs no elastic to keep on. Terrific shocker, with yellowish & red features. Looks just like real Hollywood kind, with lumpy skin and scales like fish. Very scary! Only $2.00 Circle No. 12 in coupon

HORRIBLE MELTING MAN

Here's a great one! Inspired by the HOUSE OF WAX, this mask will startle anyone who sees it. Half of the face appears to be melting onto the floor! Only $1.49 Circle No. 14.

SCREAMING SKULL

This grinning, bone-colored skull has white hair and deep, black eyes to make it one of the scariest masks ever designed. Only $1.49 Circle No. 15

GORILLA MONSTER

Imitation black hair and a mouth full of gorilla teeth make this ape mask a real horror creation. Be the King Kong of your neighborhood. Only $1.49 Circle No. 16

SUPER FRANKENSTEIN MASK

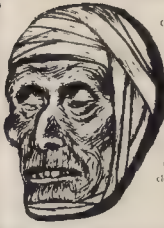
FRONT VIEW

SIDE VIEW

COVERS ENTIRE HEAD!

This horrifying heavy rubber mask was worn by our Frankenstein on the cover of Famous Monsters #1. It's the Super De-Luxe version of our Frankenstein face mask and covers the entire head. Impossible to tell who you are when you wear this eerie green Hollywood shocker! Has red lips, scars and silver bolts on neck & forehead. Black hair. Only $3.98. Circle No. 17.

MUMMY



Greenish, terrifying likeness of famous Kharis covered with rotting bandages. Eerie yellow teeth & blue green eye sockets. Very authentic. Only $1.49 Circle No. 22

MAIL THIS EASY-TO-ORDER COUPON TODAY!

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Please rush me the items I have circled on this coupon. I enclose $ ..... in full payment, plus 25c for postage and handling for each item.
Please send via FIRST CLASS MAIL, for which I enclose 25c additional.

Draw a circle around the number of each item you want:

1		3	4	5		7	
	10	11	12	13	14	15	16
17	18	19	20	21	22		

NAME _____

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CITY _____ STATE _____

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Full Face FRANKENSTEIN

Original Frankenstein mask, the kind used in Hollywood. Green with red lips and scars. Silver bolts in neck and forehead. Only $2.00 Circle No. 18

A COMPLETE COLLECTION OF HORROR & MONSTER MOVIES

NOW YOU CAN OWN AND SHOW THESE COMPLETE FILMS RIGHT IN YOUR OWN HOME! TRULY CLASSICS OF THE MOTION PICTURE SCREEN!

COMPLETE EDITION
8mm (160 ft.) 16mm (320 ft.)

ABBOTT & COSTELLO IN ROCKET & ROLL

A runaway rocket ship, flying saucers and beauties of Venus drive Abbott and Costello along a riotous orbit of dizzy fun for some hilarious maneuvering in outer space! Only $5.75 for 8mm; $10.75 for 16mm.

WAR OF THE PLANETS

Desperate men from a strange universe kidnap a noted scientist to help stem the unearthly furies of an outlaw planet. A powerful barrage of exploding missiles follows his remarkable escape. Only $5.75 for 8mm; $10.75 for 16mm.

KILLER GORILLA

—see the daring capture of the savage bloodthirsty gorilla, actually captured and photographed on safari in darkest Africa—in one of the screen's most breath-taking scenes!

IT CAME FROM OUTER SPACE

A space ship falters in flight and spins to earth with its mysterious monster visitors. A brave scientist battles against time to send the unearthy monsters back to outer space.

ABBOTT AND COSTELLO MEET FRANKENSTEIN

Dracula, The Wolf Man, and even The Invisible Man join forces in this comedy shocker! Watch the daffy chain-reaction of fun as somebody dreams up the idea of using Costello's "brain" for the monster.

BATTLE OF THE GIANTS

Gigantic PREHISTORIC DINOSAURS are shown in a battle to the death as cavemen watch, terrified. The prehistoric days come alive again as the unearthy monsters engage each other in battle.

- ☐ I want the 8 mm A & C IN ROCKET AND ROLL. Enclosed is $5.75 plus 25c for handling.
- ☐ I want the 16 mm A & C IN ROCKET AND ROLL. Enclosed is $10.75 plus 25c for handling.
- ☐ I want the 8 mm WAR OF THE PLANETS. Enclosed is $5.75 plus 25c for handling.
- ☐ I want the 16 mm WAR OF THE PLANETS. Enclosed is $10.75 plus 25c for handling.
- ☐ I want the 8 mm KILLER GORILLA. Enclosed is $5.75 plus 25c for handling.
- ☐ I want the 16 mm KILLER GORILLA. Enclosed is $10.75 plus 25c for handling.
- ☐ I want the 8 mm IT CAME FROM OUTER SPACE. Enclosed is $5.75 plus 25c for handling.
- ☐ I want the 16 mm IT CAME FROM OUTER SPACE. Enclosed is $10.75 plus 25c for handling.
- ☐ I want the 8 mm A. & C. MEET FRANKENSTEIN. Enclosed is $5.75 plus 25c
- ☐ I want the 16 mm A. & C. MEET FRANKENSTEIN. Enclosed is $10.75 plus 25c
- ☐ I want the 8 mm BATTLE OF THE GIANTS. Enclosed is $5.75 plus 25c for handling.
- ☐ I want the 16 mm BATTLE OF THE GIANTS. Enclosed is $10.75 plus 25c for handling.

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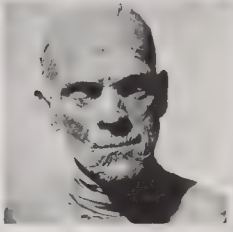
ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE

A scientist invents a drug that turns humans into monsters—and Costello gets a dose of the needle! He turns into a monster and lures Scotland Yard on a zany chase after the real madman! Only $5.75 for 8mm, $10.75 for 16mm.

FRANKENSTEIN MEETS THE WOLFMAN

Here's your cup of tea . . . an eerie, spine-tingling, nerve-chilling story of your two favorite all time great Monsters, Frankenstein and Wolfman will fill your cup with terror and send you to bed to dream of happy nightmares.

BORIS KARLOFF in THE MUMMY



In 1932 Hollywood wrapped Boris Karloff in 15 yards of rotting gauze; for 6 hours they sprayed his face with chemicals & baked it with clay. The result: THE MUMMY—a screen horror classic! Only $5.75 for 8mm, $10.75 for 16mm.

THE CREATURE FROM THE LAGOON

In the Amazon jungle a living creature from 150 million years ago threatens a party of archaeologists. See the furious spear-gun battle to capture it in the Black Lagoon.

THE BRIDE OF FRANKENSTEIN

Boris Karloff as The Frankenstein Monster and Elsa Lanchester as his Bride-To-Be. The Frankenstein monster was bad enough, but the Bride now appears as a 7-foot tall horror, wrapped in gauze, ragged stitches scarring her neck!

BELA LUGOSI AS "DRACULA"

Stalking relentlessly through the thick London fog in pursuit of his fair victim is the most fiendish and feared vampire of all time. Close your windows and hang out the garlic leaves —Count Dracula is on the loose! An all-time classic! Only $5.75 for 8mm, $10.75 for 16mm.

- ☐ I want the 8mm A & C MEET J & H. Enclosed is $5.75 plus 25c for handling.
- ☐ I want the 16 mm A & C MEET J & H. Enclosed is $10.75 plus 25c for handling.
- ☐ I want the 8 mm Frankenstein Meets The Wolfman. Enclosed is $5.75 plus 25c postage & handling.
- ☐ I want the 16 mm Frankenstein Meets The Wolfman. Enclosed is $10.75 plus 25c postage & handling.
- ☐ I want the 8 mm THE MUMMY. Enclosed is $5.75 plus 25c for handling.
- ☐ I want the 16 mm THE MUMMY. Enclosed is $10.75 plus 25c for handling.
- ☐ I want the 8 mm CREATURE FROM THE LAGOON. Enclosed is $5.75 plus 25c for handling.
- ☐ I want the 16 mm CREATURE FROM THE LAGOON. Enclosed is $10.75 plus 25c for handling.
- ☐ I want the 8 mm BRIDE OF FRANKENSTEIN. Enclosed is $5.75 plus 25c for handling.
- ☐ I want the 16 mm BRIDE OF FRANKENSTEIN. Enclosed is $10.75 plus 25c for handling.
- ☐ I want the 8 mm DRACULA. Enclosed is $5.75 plus 25c for handling.
- ☐ I want the 16 mm DRACULA. Enclosed is $10.75 plus 25c for handling.

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MINIATURE GERMANUIM RADIO

NO BATTERIES NEEDED! NO ELECTRIC OUTLET!

This tiny radio measures only 3" x 2", yet is powerful enough to pick up local station broadcasts. This miniature Germanuim radio comes complete with private listening ear plug and metal clip antenna. Needs no electricity. In the event of power failure it will allow you to hear the news and civilian defense broadcasts. Only $2.00 plus 25c postage & handling

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GIANT 10-FOOT INFLATABLE RUBBER SNAKE

SO LIFE-LIKE . . . YOU'LL EXPECT IT TO HISS! SIT ON IT! FLOAT IN WATER WITH IT! HAVE FUN WITH IT!

You'll love this real crazy fun-provoking WIGGLY 10-foot RUBBER SNAKE. It automatically coils around in a circle to become an ear pillow. When wrapped around the body it aids in floating and swimming. Just walk into a room with this SNAKE coiled around you and listen to the screams! $1.98 plus 25c postage & handling.

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MONSTER INSIDE THE BOX

There it sits,— the MYSTERIOUS BLACK METAL BOX—Quiet, Sinister and Waiting. You throw the Switch to "ON". Immediately there is a terrific grinding of power as THE BOX starts jumping as if it contained a hidden MONSTER. Then the lid slowly rises . . . and from inside THE BOX emerges a frightening, eerie GREEN HAND. The GREEN HAND grabs the switch, pushes it to "OFF" and quickly disappears back into THE BOX. The lid slams shut—and all is silent again! Once seen, this is never forgotten. The most haunting, maddening object you've ever witnessed! Only $4.95 plus 25c postage & handling.

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AMAZING! THE BRAVE GHOULS

The Brave Ghouls is a rib-tickling comic captioned collection of outlandish stills selected from 30 years of horror movies. Here is a grotto-full of old friends—apeman, giant beasts, mad scientists, she-wolves, vampires, flying monsters, mummies, zombies and others just as indescribable. One of the best novelty books in years. For great reading fun, treat yourself to a copy.

only $1.00 plus 25c
for postage and handling

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MINIATURE SPY CAMERA

FITS IN PALM OF HAND—YET TAKES 10 PICTURES WITH 1 ROLL OF FILM!

This tiny SPY CAMERA is only 2 inches long but will take clear, sharp 2½" x 2½" pictures that can be blown up to snapshot size. Camera has fixed-focus lens and quality two-speed shutter. Uses low cost film (10 pictures to a roll). Complete with pigskin case and 6 rolls of film that will give you 60 pictures! Camera, case & film—all for only $2.00 plus 25¢ for postage & handling.

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MOST FRIGHTENING HORROR MOVIE SCENE EVER MADE!

THE ORIGINAL PHANTOM OF THE OPERA

LON CHANEY

The original Lon Chaney's performance in the movie *PHANTOM OF THE OPERA* is ranked as one of the best classics of the silent films. Now—for the first time anywhere—you can show in your own home the famous 100 feet of film depicting the thrilling "Unmasking Scene" that takes place when Mary Philbin rips the mask from the Phantom's face in the underground dungeon beneath the opera house! Exposed for the first time in the hideous, grotesque face of the Phantom—played by Lon Chaney, wearing the masterpiece of makeup he created just for this picture!

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50 FEET 8mm $4.95 — 100 FEET 16mm $5.95

plus 25c postage & handling.

HUMAN SKELETON

parts snap together
no gluing—no painting

MOVES INTO ANY POSITION

Anatomy Chart included!

Here's the creature from inner space that will give everyone a wonderful opportunity to make squeamish people shriek. This realistic foot-high model (scaled down from a 6' man) is made of BONE-WHITE flexible Superlon plastic. Parts snap together as per educational anatomy chart that names main bones; even a clavicle's fun!

HUMAN SKELTON . . $1.00
plus 25c for shipping & handling.

CAPTAIN CO., Dept. MO-30 Box 6573 Philadelphia 38, Pa.

LIFE-LIKE HORROR SKELETON HAND

grips! grabs! clutches! nails!

EXCRUTIATING TERROR IS IN ITS EERIE CLUTCHES!

VAMPIRE FINGER NAILS included in maddening kit

Medically accurate human skeleton hand, molded in horribly bone-white Superlon plastic looks like the real thing. Fits onto any hand. No painting needed, but you may want some fluorescent paint for extra effects in dark. Then enjoy the shrieks!

—Grasping Hand—$2.00

Add 25c for postage & handling.

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22-FOOT PARACHUTE

COMPLETE WITH
WHITE SHROUD LINES!
BRIGHT ORANGE & WHITE COLOR!
REINFORCED SEAMS THROUGHOUT!
22 FEET IN CIRCUMFERENCE

GENUINE U.S. AIR FORCE SURPLUS

NOW FOR THE FIRST TIME you can own a genuine, brand-new CARGO PARACHUTE originally made for the U.S. Air Force at an estimated cost of $50.00 each. THIS IS THE REAL THING—purchased by us at a special surplus sale. Each PARACHUTE is constructed of specially reinforced orange & white cloth—and is complete with sturdy shroud lines. The cloth alone is worth more than the price of the entire parachute! The cloth can be used as a PLAY TENT, COVER, etc., or hang it in your den or play-room. LIMITED QUANTITY of these valuable parachutes available at ONLY $2.95 plus 65c postage & handling charges.

CAPTAIN COMPANY, Dept. MO-30
BOX 6573 PHILADELPHIA 38, PENNA.

TREMENDOUS 30 FT. BALLOONS

INFLATES TO GIANT 20 to 30 ft. DIAMETER

MONSTER-SIZE balloons! Special Air Force surplus balloon made of genuine Neoprene Rubber for extra durability. Never used. Out of this world (it even looks like a flying saucer when inflated!). Think of the fun you'll have: Draw a picture of a monster on the balloon with luminous paint and inflate it at night. Wow! The neighbors will run screaming! Special limited offer sold at fraction of cost. $3.50 plus 50c postage and handling

MANY USES . . . absolutely terrific for attracting attention and crowds at Sports Events, Openings, Fairs, Roadside Stands, Gas Stations, etc. ● Great fun at School Games, to promote and advertise Special Events.

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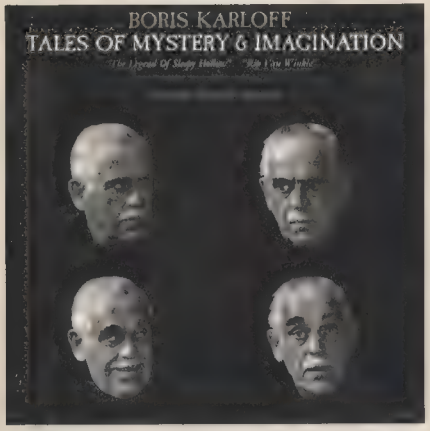
BORIS KARLOFF, MR. FRANKENSTEIN HIMSELF TELLS YOU: "TALES OF MYSTERY & IMAGINATION"



Only as Karloff can tell it. . . . "THE LEGEND OF SLEEPY HOLLOW" and "RIP VAN WINKLE". A brand new record by the master story-teller of horror and mystery. In all the frightening powers of his voice with the chilling background of special sound effects, you live the great classic horror tales of the headless horseman. The hoof-beats of the horse, the howling of the wind as it whips the robe around a rider without a head. The night lives with terror and you sit in your room and hear the sounds and maybe if you look out your window, you'll catch a fast look at the night rider who roams the countryside. Only $1.98

CAPTAIN CO., Dept. MO-30 Box 6573, PHILADELPHIA, PENNA.

DROP DEAD

On any Wednesday night in the late 1930's and early 1940's, when radio was king, all the lights would be on in my house and the radio was tuned to a network radio program called "LIGHTS OUT," directed by Arch Obeler, whose special talent scared the wits out of all America with this famous blood-chilling radio series. Here is a sampler of this pioneer of horror and suspense that has never been matched.

Only $5.98

CAPTAIN CO., Dept. MO-30
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WAR OF THE WORLDS

An LP recording of the original Famous Orson Welles broadcast intended as a Halloween prank, this broadcast caused mass hysteria throughout New York and New Jersey. People abandoned their homes and fled—all roads were jammed, and never before had people in all walks of life become so suddenly disturbed as they did on this night. The original broadcast took place on the evening of October 30, 1938.
A great, rare collector's item! Only $5.98.

CAPTAIN CO., Dept. MO-30
Box 6573 Philadelphia 38, Pa.

A grim, ghostly, spine-chilling, nerve-wracking tale of horror that will fill you with lingering FRIGHT, written by the all time master of thriller-chillers—Edgar Allan Poe. You will remember "THE HOUSE OF USHER" (his most famous tale) with shuddering fear every time you're alone in a dark house or on a deserted street! A sinister narration by Richard Taylor.

ONLY $1.98.

Brand New—Created Just for You—the Most Amazing Half Hour on Record as FORREST J ACKERMAN himself time-travels to the 21st Century to bring back *Music for Robots*. FJA talks to YOU for 18 minutes in a thrilling narration about RUR, Tobor, Gort, Robby . . . the automatons of Jules Verne, Edgar Allan Poe, Isaac Asimov, Leonardo da Vinci . . . the metallic Frankenstein . . . Hear weird vibrational multisonic effects, electronic melodies created for the ears of androids! ONLY $1.98.

CLASSIC TALES OF TERROR to make you shiver in your boots. Be prepared for screaming suspense and maniacal action when you listen to these spine-tingling, chilling narrations penned by the master of the macabre Edgar Allan Poe. MASQUE OF THE RED DEATH and THE PREMATURE BURIAL, are among these best and most terrifying tales. Only $1.98.

NOW YOU CAN HEAR YOUR FAVORITE MONSTERS!

Sound Track Album of Great Horror Movies— Original Music & Sound Effects (L P — 33 1/3 RPM)

Features themes & sound effects from the following motion pictures: HOUSE OF FRANKENSTEIN • HORROR OF DRACULA • SON OF DRACULA • CREATURE FROM THE BLACK LAGOON • REVENGE OF THE CREATURE • THIS ISLAND EARTH • THE MOLE PEOPLE • THE CREATURE WALKS AMONG US • THE DEADLY MANTIS • IT CAME FROM OUTER SPACE • TARANTULA • THE INCREDIBLE SHRINKING MAN • only $3.98.

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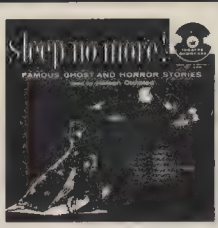

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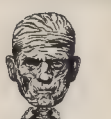

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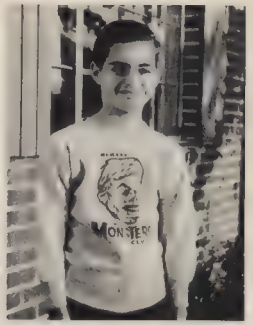

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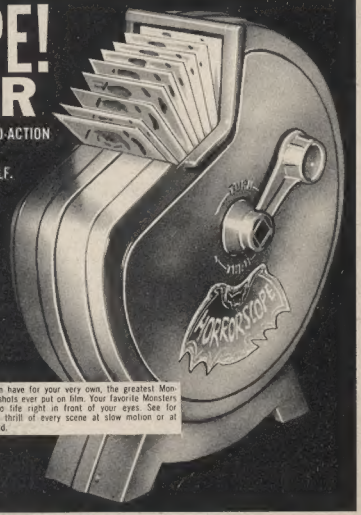

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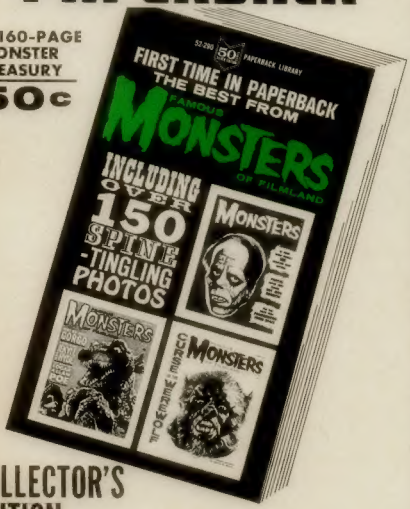

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